



# 20 FANTASTIC FEST 11

SEPTEMBER 22-29

ALAMO DRAFTHOUSE CINEMA  
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11



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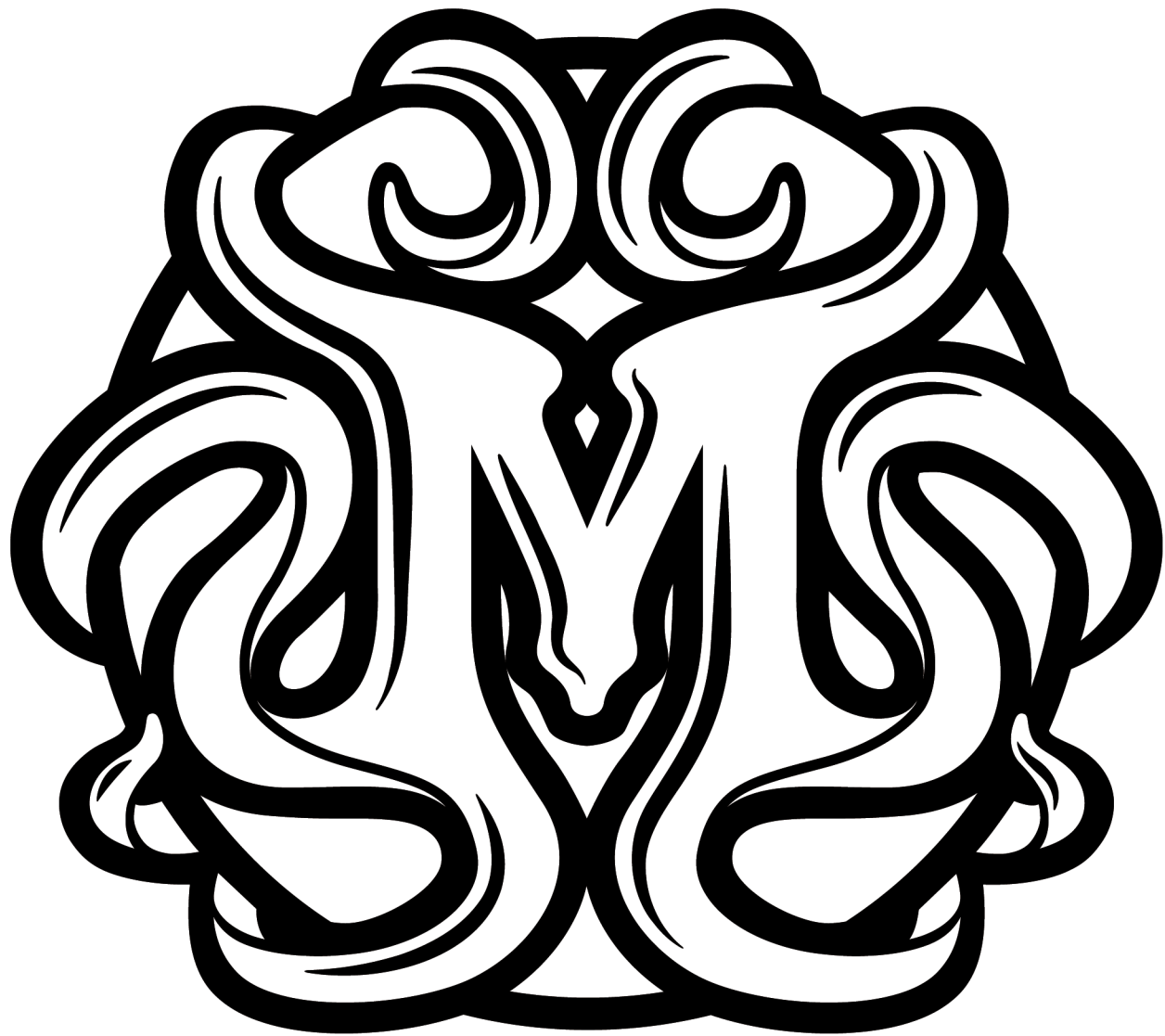
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Welcome to Fantastic Fest! For those of you who already know me from festivals past, it probably comes as no surprise that I am extremely excited to be coming on board as director of Fantastic Fest this year. It's an honor to bear the title as well as the responsibilities and pretty much a dream come true for me.

I have been a part of the festival team ever since we kicked things off in 2005. For the last several years I have held the role of General Manger of the Alamo South Lamar theater and due to the nature of that position, my involvement in Fantastic

Fest has grown continuously. Every Fantastic Fest has been an incredible experience and with each passing year I've had the chance to cultivate my operational knowledge and along with it my love for all things 'Fantastic'. This year as Festival Director I am able to serve the festival in a new way by taking the pressures of the massive festival logistics from the expert hands of Tim League, thus allowing him to commit his full attention to the creative life of the festival. I hope that beginning this year I can harness my extensive Fantastic Fest experience gained over the past seven years to make sure that every person in attendance goes away counting the days to come back.

There's a lot to be excited about this and every year that Fantastic Fest rolls around. I could not be more proud of the way our line-up of films and events has come together. Our programmers and their intrepid leader have been kicking ass for months, working to gather the best in unbridled genre madness from around the world. But perhaps the thing I am most looking forward to is sharing it all with you, the members of our Fantastic extended family. The community we have built is, hands down, my favorite aspect of being involved in the festival. If this is your first time with us, welcome, I can't wait to meet you face-to-face and introduce you to our venue, our crew and everything that our event has to offer, from the discovery of your favorite new film to the revelation that you are, in fact, a secret rapping genius.

Returning festival-goers, welcome back!

Love,

Kristen Bell  
Fantastic Fest Director

Tim League, Festival Creative Director, Co-Founder  
Harry Knowles, Programmer, Co-Founder  
Kristen Bell, Festival Director  
Todd Brown, Director of International Programming  
Marc Walkow, Programmer  
Rodney Perkins, Programmer  
Karrie League, Programmer  
Zack Carlson, Programmer  
Michael Lerman, Programmer  
Grady Hendrix, Programmer  
Lars Nilsen, Programmer  
Colin Geddes, Advisor/Programming Liaison  
Elisabeth Sikes, Programming Assistant  
Peter Hall, Shorts Programmer  
Claudette Godfrey, Shorts Programmer  
Jesse Trussell, Shorts Programmer  
Will Goss, Shorts Programmer  
Bao-Quoc Truong, Shorts Programmer  
Stephanie Noone, Shorts Programmer  
Marc Calderaro, Shorts Programmer  
Chase Whale, Writer  
Luke Mullen, Writer  
Brian Salisbury, Writer  
Brian Kelley, Writer  
Carrie Matherly, Assistant to Festival Directors  
Damon Jones, Project Manager  
Emily Williams, Lead Festival Assistant  
Kody Sandel, Fantastic Arcade Director  
Mike Plante, Fantastic Arcade Creative Director  
Eddo Stern, Fantastic Arcade Creative Director  
Brandon Boyer, Fantastic Arcade Creative Director  
Joshua Fields, Fantastic Arcade Assistant Director

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Andrea Schneider, Director of Arcade Publicity



Welcome everyone to Fantastic Fest, our seventh edition. We are excited about lots of new changes this year, and on the flip side, we are also excited that so much is the same. We grow every year in attendance, but we never want to grow to be too big. We always want to retain the sense of a tight-knit community at Fantastic Fest.

To that end, one big adjustment this year is that we opted to return the festival entirely to South Lamar. For the first few years of Fantastic Fest, everything played at Lamar. One of the most frequent requests from the past two years has been to keep the festival centralized at one location. Getting back and forth to the other venues has been challenging, for many of our out-of-town guests in particular. So, this year for big screenings like opening night, we'll be interlocking on two screens to accommodate more badgeholders. Give it a shot and let us know what you think about the change.

Also new in 2011, I am very pleased to announce that Kristen Bell, who has overseen the festival operations for the last couple of years, has officially accepted the title of Fantastic Fest Director. She will be coordinating the vast array of details that keep our event moving. It is a daunting task, but I could not more confident about placing the fest in her capable hands. I will of course continue to be heavily involved in Fantastic Fest as the Creative Director, overseeing the programming team and closing down as many Fantastic Fest parties and boxing as many bare-knuckle brawlers as humanly possible, but this year, Kristen is running the show.

Lovers of dark humor will be happy to learn that we've also added a new competitive category to our roster of awards this year, entitled "Gutbusters". This section will give us the chance to officially honor those films that stand out among the rest due to elements of comedy, however sick or disturbing their humor might be.

I was reviewing the roster of films before putting the print guide to bed and realized that this year we have more debut filmmakers than any other prior year. This makes me very happy. When we introduced the AMD Next Wave competition in 2007 and awarded the first prize to TIMECRIMES director Nacho Vigalondo, one of Fantastic Fest's primary objectives really came into focus for me. Fantastic Fest is about discovering new genre film talent. We're always happy when veterans of Fantastic Fest return to debut their new work (as Nacho is doing this year with EXTRATERRESTRIAL). We will always pay tribute to genre classics (like the Fulci restoration and Grady Hendrix's Hong Kong retrospective) but we spend most of our time and energy throughout the year on the prowl for new filmmakers. We hope you enjoy the amazing and diverse selection of films from this year's roster of new first-time directors, many of whom we are lucky enough to have in attendance.

Speaking of our filmmaker guests, I'd like to encourage all of the festival attendees to get to know as many of these folks as possible. All guests associated with Fantastic Fest films will have a clearly identified FILMMAKER badge. Please try to make them feel welcome in Austin and at Fantastic Fest. We also have a number of game designers in town for Fantastic Arcade. Get to know those guys too! And in general, everyone just have a blast. I say this often, but it remains truthful. Fantastic Fest is my favorite week of the year, and we want it to be yours as well.

Cheers,

Tim League  
Fantastic Fest Co-Founder and Creative Director





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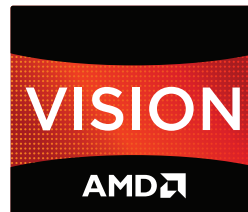


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## AFFILIATED MEMBERS


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[www.cinemasitges.com](http://www.cinemasitges.com)



**NOVEMBER** Leeds International Film Festival  
[www.leedsfilm.com](http://www.leedsfilm.com)



**NOVEMBER** Science + Fiction, Festival della Fantascienza  
[www.scienceplusfiction.org](http://www.scienceplusfiction.org)



**APRIL** Brussels International Fantastic Film Festival  
[www.biff.net](http://www.biff.net)



**APRIL** Imagine: Amsterdam Fantastic Film Festival  
[www.aff.nl](http://www.aff.nl)



**JULY** Neuchâtel International Fantastic Film Festival  
[www.niff.ch](http://www.niff.ch)



**AUGUST** Espoo Ciné International Film Festival  
[www.espoocine.fi](http://www.espoocine.fi)



**SEPTEMBER** Festival Européen du Film Fantastique de Strasbourg  
[www.spectrefilm.com](http://www.spectrefilm.com)



**SEPTEMBER** Lund International Fantastic Film Festival  
[www.fff.se](http://www.fff.se)



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Rodrigo Cortés




## BEST EUROPEAN FILM 2009-2010


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Faye Jackson



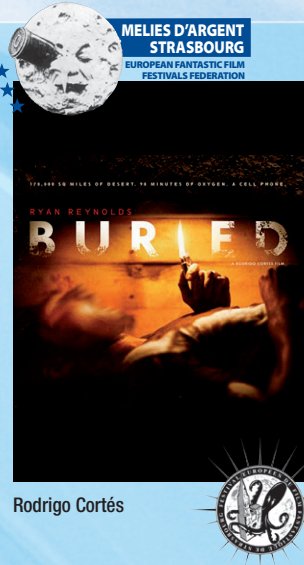
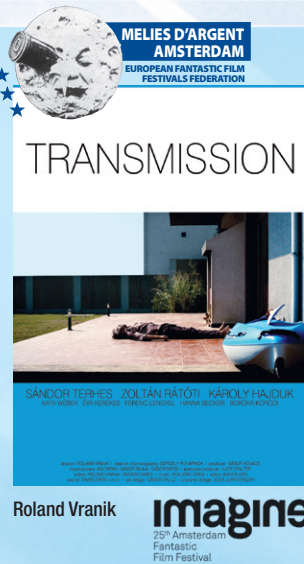
**MELIES D'ARGENT ESPOO**  
EUROPEAN FANTASTIC FILM FESTIVALS FEDERATION



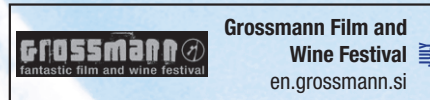
Hélène Cattet & Bruno Forzani



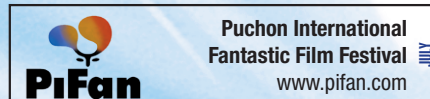




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# FANTASTIC FEST JURY

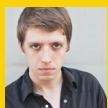
## HORROR FEATURES



**Bill Lustig** is a legendary horror director/producer, known primarily for his films *MANIAC*, *VIGILANTE*, and the *MANIAC COP* series. He is also the CEO of Blue Underground, a home video company that revives exploitation classics that would otherwise be lost.



**Brea Grant** is best known as an actress from *HEROES*, *HALLOWEEN 2*, and the upcoming season of *DEXTER*. She is lesser known as a Texan, a University of Texas grad, and a huge horror movie fan. And she's damn proud of it.

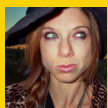


**Evan Husney** is the director of Drafthouse Films, the film distribution arm of the Alamo Drafthouse Cinema, whose controversial obsessions include obscure shot-on-video horror trash, '80s wrestling, and true fantasy heavy metal.

## FANTASTIC FEATURES



**Aaron Hillis** is the NYC-based curator of the reRun Gastropub Theater, editor of *GreenCine Daily*, and an ongoing contributor to *The Village Voice*, *LA Weekly*, *Time Out NY*, *Variety*, and *Spin*. His co-directorial feature debut, *FISH KILL FLEA*, premiered at SXSW '07.



**Lindsey Ramey** is the VP of Heyday Films, and before that was an executive at Lionsgate. She is a Texan, born and raised, and will beat you at arm wrestling.



Bigger than entire Internet, **Jordan Hoffman** exudes cinema from each of his clogged pores. From summer tentpoles to fringe genre curios, Hoffman has made it his life's goal to see every movie ever made.

## NEXT WAVE



**Chuck Walton**, Fandango's Editor-In-Chief, has been an entertainment editor, writer and reporter for more than fifteen years for sites like Fandango, *Movies.com* and *Hollywood.com*, and outlets like *Newsweek*.



**Eric Kohn** is the lead film critic for *indieWIRE*. His writing has also appeared *The New York Times*, *New York* magazine, *New York Press*, *Filmmaker*, *Moviemaker*, *Heeb Magazine* and several other outlets.



**Ant Timpson** is under house arrest in New Zealand. He still manages to produce, exhibit, distribute, curate, archive and write about film.

## HORROR SHORTS



**Roxanne Benjamin** is the Head of acquisitions and development for Bloody Disgusting Selects. She holds a Masters in Entertainment Business Management from Carnegie Melon University and has worked for DC Comics, Paramount Vantage, Focus Features, and Jinks/Cohen Co.



**Adam Wingard** is a horror film director responsible for the features *HOME SICK* and *POP SKULL*. Last year, Wingard's *A HORRIBLE WAY TO DIE* earned three awards at Fantastic Fest, and this year he's here to premiere his newest, *YOU'RE NEXT*.



**Jeff Deutchman** is Acquisitions Manager for IFC Midnight where he has discovered and acquired such awesome films as *KILL LIST*, *THE HUMAN CENTIPEDE*, *KIDNAPPED*, *WE ARE WHAT WE ARE*, *VALHALLA RISING* and *DEAD SNOW*.

## ANIMATED SHORTS



**James Rocchi** is a reviewer and columnist for *MSN Movies*, as well as *Box Office Magazine* and *IndieWire's The Playlist*. He has written for *Cinematical*, *Badass Digest*, *Total Film Magazine*, *The Toronto Star* and other outlets.



**Chris Tilly** is the Entertainment Editor for *IGN* in the U.K. and has been a fan of fantastic films ever since he first clapped eyes on Princess Aura in the *Flash Gordon* movie.



**Rob Williams** is Vice President of Acquisitions for Indomina Media. Recent film releases include *DETECTIVE DEE AND THE MYSTERY OF THE PHANTOM FLAME*, *TRUE LEGEND*, *GRIFF THE INVISIBLE*, *BODYGUARDS AND ASSASSINS* and *OUTCAST*.

## FANTASTIC SHORTS



Austinite **Michael S Moore** is writer for the comic book *El Gato Negro* and *Team Tejas*, and is the creator of the martial arts film review website *kiaikick.com*. He also practices Choy Lay Fut Kung Fu.



**Mike Sampson** studied to become a lawyer and worked as an architectural planner after graduating college but neither of these professions afforded him the opportunity to watch movies for a living. In 2000 he began writing for *JoBlo.com* is now serving as the site's Editor-in-Chief.



**Brandon Peters** is the Director of Non-Theatrical Sales, Acquisitions, and Digital Content at Strand Releasing where he is responsible for identifying and developing the company's slate of feature projects.



# THE MOVIE GENRE ICONS

Check out our nine new themes designed exclusively for Fantastic Fest 2011 by New Zealand icon king Michael Sheils.



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**"HARD-HITTING AND RELENTLESS!"**  
- CHRIS LEE, LOS ANGELES TIMES

**"FORGET GUY RITCHIE - THIS IS BLOODY,  
BRUTAL AND, ABOVE ALL, REAL!"**  
- TREVOR JOHNSTON, TIME OUT

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 **WELL GO USA ENTERTAINMENT**



A close-up photograph of a hand holding a pair of old, rusty scissors. The hand and the blades of the scissors are covered in a thick, glistening red substance, likely representing blood. The background is a white, wrinkled fabric. The overall tone is dark and unsettling.

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## FANTASTIC PARTIES AND SIGNATURE EVENTS

### Fantastic Arcade Happy Hours and Tournaments

**Location:** The Highball

**Dates:** Thursday, Sept. 22nd, Friday Sept. 23rd, Saturday Sept. 24th

**Time:** 6pm-8pm

SEE PAGE 97 FOR DESCRIPTIONS

### Fantastic Fest Opening Night Party

**Location:** The Highball

**Date:** Thursday, Sept. 22nd

**Time:** 10pm

Eat, drink and be merry with us after the world premiere of THE HUMAN CENTIPEDE 2: FULL SEQUENCE, the second installment in Tom Six's squirm-inducing saga of unnecessary surgery. Featuring live music from The Charles Edward Cheese band and an attempt to break the world's record for the longest human centipede conga line. 100% medically fun!

### Attempted Rap Throw Down

**Location:** The Highball

**Date:** Friday, Sept. 23rd

**Time:** 11:30pm

Fatboy Roberts, your fellow movie-obsessed basement dweller, brings his amazing remix skills to The Highball for one night of mash-up glory featuring his favorite movie, TV show, and video game soundtracks. Come watch the battle unfold as a handful of nerdworthy contenders vie for lyrical supremacy in this movie-themed freestyle rap competition.

### Fantastic Debates presented by KNUCKLE and Arc Entertainment

**Location:** South Austin Gym

**Date:** Saturday, Sept 24th

**Time:** 11:59pm

Quench your thirst for blood AND intellectual disputation with another installment of the Fantastic Debates, where the burning questions facing the fan community are resolved once and for all first at the podiums then in the boxing ring. In honor of the regional premiere of the acclaimed Irish bare-knuckle boxing documentary KNUCKLE, this year's debates will culminate in a fight-to-the-pain featuring KNUCKLE star and undefeated bare-knuckle brawler James Quinn McDonagh versus Fantastic Fest Co-Founder Tim League.

### Fantastic Arcade Awards Party: Starcade

**Location:** The Highball

**Date:** Sunday, Sept 25th

**Time:** 5pm

Come for a surprise tournament and see which games triumph at the Arcade awards.

### Chaos Reigns: Fantastic Fest Karaoke Party

**Location:** The Highball

**Date:** Sunday, Sept. 25th

**Time:** 11pm

Demented revelry and potential humiliation combine in the night of your life during one of our favorite traditions here at the festival.





### Fantastic Fest Awards

**Location:** Alamo South Lamar

**Date:** Monday, Sept. 26th

**Time:** 9:30pm

Not for the faint of heart... when you win an award at Fantastic Fest you better be ready for a shotgun-blast of appreciation to the face. Strap on your drinking horns and join us for a night of ceremonial tomfoolery.

### Fantastic Feud

**Location:** Alamo South Lamar

**Date:** Monday Sept. 26th

**Time:** 11:59pm

The Fantastic Feud, brainchild of FEARnet's own Scott Weinberg, pits the greatest American horror scholars against the feeble competition from foreign lands. Much drinking and feats of mental agility ensue.

### Karaoke Apocalypse

**Location:** The Highball

**Date:** Tuesday Sept. 27th

**Time:** 11pm

You provide the vocals while the kids of Karaoke Apocalypse do the rest with their scorching live renditions of your favorite punk and metal hits.

### 100 Best Kills

**Location:** Alamo South Lamar

**Date:** Tuesday Sept. 27th

**Time:** 11:59pm

Fantastic Fest celebrates the great legacy of stomach-churning, blood-spurting movie magic with this interactive showdown party where YOU THE AUDIENCE are invited to join the FF programmers in providing the all-time greatest on-screen headbursts, rib-rips and gutblasts!

### Fantastic Trivia presented by Geeks Who Drink

**Location:** The Highball

**Date:** Wednesday, Sept. 28th

**Time:** 7pm

A special Fantastic Fest edition of our weekly trivia challenge at the Highball.

### THE LOVED ONES Prom Party

**Location:** The Highball

**Date:** Wednesday, Sept. 28th

**Time:** 10:30pm

Dress to the nines or come splattered in blood (or both) for this event that is sure to put all your actual high-school dance memories to shame. Featuring a not-to-be-missed appearance by YouTube sensations Rick K and the All-Nighters. Don't forget your tiara!

### Fantastic Fest Closing Night Party: Superhero Carnival

**Location:** The Highball

**Date:** Thursday, Sept 29th

**Time:** 10pm

Join us closing night at The Highball as we celebrate our closing night film Morgan Spurlock's COMIC-CON with a superhero themed carnival. Expect beverages from our sponsors at Ambhar Tequila and Shiner, costume creation and contests and activities that will bring out the fanboy/girl in us all. Come hang out with your new festival friends for one final night before we all go home to sleep for days.



# NORTH AMERICAN FANTASTIC FESTIVAL ALLIANCE



**FANTASTIC FEST**  
Austin | September 22–29, 2011  
[www.fantasticfest.com](http://www.fantasticfest.com)



**FANTASIA**  
Montreal | Summer 2012  
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**SCREAMFEST**  
Los Angeles | October 14–23, 2011  
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North American Fantastic Film Festival Alliance (NAFFA) is comprised of professional North American festivals dedicated to presenting the best new independent and international fantasy, science fiction, horror, animation, exploitation, experimental and cult movies, as well as selected retrospective programs, with a dedication to quality and respect for the filmmaker's work. NAFFA's official website, [www.FantasticAlliance.org](http://www.FantasticAlliance.org), aims to provide emerging and established imaginative artists with access to an Alliance of acclaimed festivals that actively support the discovery and promotion of thrilling unique independent film from all over the world. NAFFA is reorganized by the European Fantastic Film Festivals Federation: [www.melies.org](http://www.melies.org).





LIFETIME ACHIEVEMENT AWARD:

## RICK BAKER

This year, the Mondo team headed out to San Diego Comic Con and while there, were invited to attend the COWBOYS AND ALIENS World Premiere. There were lots of celebrities there, of course, but the one person in the crowd that I saw that made me get all starstruck was Rick Baker. I saw a long white ponytail swishing back and forth and said, "Is that Ric.... IT IS! IT'S RICK BAKER!" Special Effects guys are my rock stars. I think they are the coolest, most talented people in the world and we are more than excited to have Rick coming down for the Mondo Anniversary Screening of AN AMERICAN WEREWOLF IN LONDON. Arguably, Rick is the star of the movie with his ground breaking special effects and we'll be talking about that and his entire career in a Q&A after the film.

We aren't stopping with the guests quite yet as we are also flying an artist in from London to give the movie a special poster treatment. Maybe you've heard of him? His name is Olly Moss.

Special Screening

## AN AMERICAN WEREWOLF IN LONDON



**Let's be blunt... John Landis directed one of the most important movies ever made.**

Prove it? Ok! Lots of people credit this as being the movie that ushered in the horror comedy genre and its "star" is widely considered to be Rick Baker's special effects. In fact, the effects were so mind blowing that the Oscars created an awards category to recognize their importance. The King of Pop himself liked this movie so much that he called Landis to make a video for one of his songs. This clip became the most influential music video of all time. AN AMERICAN WEREWOLF IN LONDON is a lot of things to a lot of people and like a stone being tossed into a stagnant lake, the ripples it created are still being felt in Hollywood 30 years later.

—Justin Ishmael, Creative Director, Mondo





## MOVIES ON FIRE: HONG KONG ACTION CLASSICS

Presented by Grady Hendrix of the New York Asian Film Festival

### BRIEF SUMMARY

The Hong Kong grindhouse is back with four classic gems (most not available on DVD) from the glory days of the late '80s and early '90s, when narrative logic was optional and stuntmen were cheap.

### FULL DESCRIPTION

Here it comes, lurching out of the grave in all its crunky glory. Beer clutched in one fist, shrimp chips in the other, eyes crackling with celluloid insanity and a triple-decker brain full of freaky: it's the Hong Kong grindhouse experience. Hong Kong movies on DVD are light beer. Watching these rare exploitation gems on the big screen is moonshine guzzled straight from the still, strong enough to make Jesus weep and crazy enough to scare the horses, striking your brain 24 times per second like white lightning. Classic gems (most not available on DVD) from Hong Kong's exploitation heyday

of the late '80s and early '90s, these movies are cinematic crystal meth: cheap n' crazy, they'll spoil you for everything else. Designed to play to rowdy audiences who threatened mayhem if they weren't delivered a dose of gonzo delirium every five minutes, they have a total disregard for three-act structure, Hollywood plotting and the lives of their stuntmen. Shot at a blistering pace with no time for second drafts, no time for moderation and no time for wussies, they're like fever dreams captured on film, dumping mind-bending stunts, intense heartbreak and bizarre slapstick all into the same scene. Naked sex wizards, killer cowboys, lethal placentas, pot-puffing cops with erectile dysfunction, blonde bombshells smashing their Reeboks through scumbags' skulls...This double-barreled blast of Hong Kong exploitation madness will make your eyeballs sweat 'til they bleed. (Grady Hendrix)



@as\_seenontv

My homework tonight is to read an article written by @DrewAtHitFix about @DonaldGlover playing Spider-Man. #ilovemymajor

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## Guests in Attendance

Director/Writer Kitao Sakurai  
Actor Larry L. Lewis, Jr.

## Texas Premiere



# AARDVARK

2010, dir. Kitao Sakurai, 80 min., United States

## Plays with DEAD ON TIME

2010, dir. Kostas Skiftas and Andreas Lambropoulos, 12 min., Greece. A young woman tries to escape from murderous criminals, but soon discovers death to be the least of her troubles.



## BRIEF SUMMARY

Larry (AARDVARK's blind-since-birth protagonist) has an innate curiosity that lands him smack in the middle of a bizarre criminal underworld replete with mixed martial arts, intrigue, murder, and pillow humping.

## FULL DESCRIPTION

Kitao Sakurai's debut feature AARDVARK is a thriller about a blind man whose curiosity draws him into a bizarre world of mixed martial arts, pillow humping, and murder. Larry Lewis Jr., who plays himself in the film, lives in the small town of Cleveland Heights, Ohio. He is blind. He is also a recovering alcoholic. Larry doesn't let his physical limitations interfere with his enjoyment of life. He holds down a regular job, gets around on his own, and likes to get involved in all kinds of adventures. While walking down the street, Larry's curiosity is piqued by grunting and groaning

noises coming from a Jiu-Jitsu studio. He befriends the instructor (Darren Branch) and becomes his student. As often seems the case with complete strangers they quickly become fast friends, Darren has a secret life that will provide Larry with more adventure—and mayhem—than he could ever possibly want. AARDVARK is based, at least in part, on the life of lead actor Larry Lewis Jr. It's hard to tell what aspects of the film are fact and/or fiction. This much is certain: Larry really is a blind ex-alcoholic who trains in mixed martial arts. AARDVARK presents Larry's life as a journey from relative normalcy into the ugly underworld that lies beneath the surface of everyday life. These unexpected circumstances test Larry's abilities to cope and expose the dark side of his personality that he tries so hard to control.

(Rodney Perkins)



## Guests in Attendance

Director Panos Cosmatos

## Regional Premiere

# BEYOND THE BLACK RAINBOW

2011, dir. Panos Cosmatos, 110 min., United States



### BRIEF SUMMARY

A trance-inducing, psychedelic headtrip from visionary director Panos Cosmatos, BEYOND THE BLACK RAINBOW is a sci-fi dystopia sent with love from the Reagan years. Imagine STALKER meets LOGAN'S RUN.

### FULL DESCRIPTION

Young Elena has been a prisoner her entire life, her world consisting of four stark white walls and a single window. On the other side of that window is Doctor Barry Nyle. Is he Elena's salvation or her tormenter? Will she ever be free to live a normal life? And what, pray tell, is the exact purpose of the mysterious glowing pyramid at the center of the institute that contains them both? BEYOND THE BLACK RAINBOW is a psychedelic head trip of the highest order, born of the pre-teen fantasies of writer-director Panos Cosmatos as he browsed through early 1980s Canadian sci-fi and horror

VHS tapes that he would never be allowed to rent. Cosmatos captures the aesthetics of an era effortlessly while fusing those influences into something bold, visionary, and entirely his own. The accomplished music video director – he's done work for The Handsome Furs, among others – plunges the audience into a sort of sensory overload as he fuses elements of Reagan-era paranoia, social engineering run amok, and a drug-fueled step up the evolutionary ladder to create a hypnotic experience that plays out like a Tarkovsky-style sci-fi picture as filtered through the visual style of LOGAN'S RUN. Michael Rogers delivers a mesmerizing performance as Barry Nyle, hiding a layer of obsession and...something else...beneath his cold and clinical exterior. But as gripping as Rogers is, the world that Cosmatos creates is the real star, the visuals providing a truly immersive experience matched by the original score composed by Black Mountain's Jeremy Schmidt entirely on vintage analog synthesizers. Smoke 'em if you got 'em and just let it all wash over you. (Todd Brown)





## BLIND

2011, dir. Ahn Sang-hoon, 111 min., Korea



### BRIEF SUMMARY

A blind woman narrowly escapes from the clutches of a serial killer. When he circles back to get rid of any witnesses, the woman must rely on her other acute senses to identify and outwit the killer.

### FULL DESCRIPTION

Min Soo-ah is a police woman in training the night she roasts her younger brother from an underground dance club. Trying to keep him from running back inside, she handcuffs him to the inside of the car; a gesture designed to keep him out of trouble. On the way home, the siblings are in a terrible car accident. Min Soo-ah loses her sight and her brother, trapped in the car, is killed. One year later, Min Soo-ah is coping with the loss of her brother as well as her visual faculties. Meanwhile, several young girls begin disappearing from her neighborhood. One rainy night,

a chance encounter with a stranger sets her unwittingly in the path of a killer. Director Ahn Sang-hoon, best known for the 2006 horror film ARANG, creates a thriller wherein the suspense grows organically from the deeply humanistic, character-driven story and a sincere connection made between the audience and Min Soo-ah, played with wit and sweet vulnerability by Ha-Neul Kim. The games the sinister killer plays with Min Soo-ah draw favorable comparisons to 1967's WAIT UNTIL DARK starring Audrey Hepburn and Alan Arkin. Unlike the heroine of WAIT UNTIL DARK, however, Min Soo-ah carries a more modern psyche. Recessed are the frailty and vulnerability of Hepburn, replaced with a confidence and poise under pressure more akin to the modern woman. What worked in WAIT UNTIL DARK, however, continues to deliver in BLIND: flat-out edge of your seat suspense. Much of the tension in BLIND is crafted in the classic Alfred Hitchcock style, in that the audience is often privy to more information than the hero or heroine on screen. Min Soo-ah can't see the killer moving through the room, but we can. Hitchcock often described this as the essence of suspense; his theory continues to work beautifully in BLIND. (Brian Salisbury)



# BODY TEMPERATURE

2011, dir. Takaomi Ogata, 72 min., Japan

## Plays with THE LEGEND OF THE MIGHTY SOAP

2011, dir. Andrew Bond, 24 min., Estonia. Dirtpeople are living in misery until the Mighty Soap arrives and washes them clean.



### BRIEF SUMMARY

Takaomi Ogata's BODY TEMPERATURE chronicles a young man's love affair with a life-sized sex doll. Think LARS AND THE REAL GIRL but with all the creepiness that story was strangely missing.

### FULL DESCRIPTION

Rintaro (Chavetaro Ishizaki) is a lonely guy who lives with a life-size sex doll named Ibuki (played, at times, by Rin Sakuragi). As far as Rintaro is concerned, his relationship is completely normal. He eats with the doll, goes on dates and enjoys numerous "intimate" moments with her. But once Rintaro decides to "cheat" with a real woman, his latex fantasy life begins to unravel. Takaomi Ogata is a young filmmaker that likes to tackle abhorrent subject matter. His first film ENDLESS BLUE explored the subject of self-mutilation in young Japanese women. This is a film about sex and

relationships...that is, perverted sex and dysfunctional relationships. On the surface, BODY TEMPERATURE bears all the signs of a pink film. The running time is short, the plot is sex-centric and the budget is obviously small. The presence of porn star Rin Sakuragi furthers the impression that coitus might burst out any moment. However BODY TEMPERATURE is a subtle film that walks a thin line between outrageousness and earnestness. The core relationship is inherently absurd yet the film takes the man's love for the doll seriously. There are comical moments but they are subtle. The film's commitment to its characters and the story make the creepy moments—and there are a whole lot of creepy moments—that much more powerful. (Rodney Perkins)





## Guests in Attendance

Director Alexandre Coffre

## North American Premiere



# BORDERLINE

2011, dir. Alexandre Coffre, 89 min., France



### BRIEF SUMMARY

When David finds a bag in the park, he sees its nefarious contents as the perfect escape from his dead-end life; hopefully without losing it entirely at the hands of the bag's former owner.

### FULL DESCRIPTION

David and Christine could not possibly be more ordinary. They lead the most frustrating of middle class existences. David must come to grips with the fact that he may never make partner at his law firm while Christine gets fired for disrespecting her boss. On top of all that, they are becoming increasingly incapable of connecting with their children and their debt is mounting. While walking their dog in the park, David is almost run down by a man fleeing from the police. When he finds the man's bag in the bushes, the nefarious contents have him contemplating a new life strategy.

But even if he's able to survive his wife's ire when she finds out, the two of them must still contend with the sudden return of the bag's original owner. *BORDERLINE* is the quintessential fish-out-of-water story. It is a farce detailing how two people who could not be further removed from the criminal lifestyle bumble their way through severely criminal activity. The humor comes from the fact that somehow, beyond all logical assumptions, these two turn out to be quite adept at selling drugs. Their white-collar, overly professional approach to peddling cocaine strikes a chord with their clientele and their returns are massive. But what is truly hilarious is the sudden spring in their steps as their success in illegal enterprise endows them with a sense of pride and confidence that they haven't experienced in years. The comedy is tempered with suspense as the gangster owner of the cocaine shows up and threatens their newfound lifestyle as well as their very lives. Can these two suburban dealers regain their humdrum existence before they lose everything? (Brian Salisbury)





## A BOY AND HIS SAMURAI

2011, dir. Yoshihiro Nakamura, 109 min., Japan



### BRIEF SUMMARY

From the director of festival faves FISH STORY and GOLDEN SLUMBER, the ultimate time travelling/father-son/samurai pastry chef/food movie ever made.

### FULL DESCRIPTION

Director Yoshihiro Nakamura blew Fantastic fest audiences away in 2009 with his "punk rock saves the world" movie FISH STORY and then, last year, he returned with the ultimate conspiracy thriller, GOLDEN SLUMBER. Now he takes a radical turn and brings us....a family film? You may already be turning the page, but wait! Because if you know anything about Nakamura you know that his family film is going to be stranger and more immediate than any other flick you've seen in a while. And that's the case with A BOY AND HIS SAMURAI, the tale of a boy, a samurai, time travel, pastries, chef vs. yakuza battles, absent fathers, and single mothers. Yusa is a single

mom, desperately doing her best to get her young son, Tomoya, off to school, remember his books, hold down a boring job that pays the rent, and provides microwaved dinners ready for him when he comes home. The last thing she needs in her life is a time traveling samurai, but that's exactly what she gets when Kajima (played by popular TV idol, Ryo Nishikido) winds up stranded in her apartment complex after being inexplicably plucked by random forces from the Edo Period. Not knowing what to do, she invites him to stay but soon, frustrated by his inability to cope with modern day Tokyo, she starts to use him as a babysitter and then as a cook and housekeeper, even though he's still terrified of the ringing phone. But while doing this, Kajima realizes that he doesn't like hacking people up in duels over honor and respect. He likes making pastries and wants to turn pro. Based on a popular manga by Gen Araki, A BOY AND HIS SAMURAI is the perfect male weepie. Ultimately, however, it's a movie about time travel. And isn't growing up, after all, a kind of one way time travel?

(New York Asian Film Festival)





## BOYS ON THE RUN

2010, dir. Daisuke Miura, 114 min., Japan

### Plays with FAMILY UNIT

2011, dir. Blackmagic Rollercoaster, 3 min., United States. A boy and his father share a picnic with an unusual guest.



### BRIEF SUMMARY

Based on a manga, this awkward romantic comedy starts with a bestiality DVD and ends with a TAXI DRIVER-style showdown. Guaranteed to warm the heart of the serial masturbator inside all of us.

### FULL DESCRIPTION

BOYS ON THE RUN is like catching someone masturbating: unbearably humiliating and unimaginably awkward...but also kind of funny. Tanishi (Kanzunobu Mineta in a performance that will ensure he never dates again) is a 29-year-old virgin whose job is refilling bubble vending machines with novelty items. His coworkers are arrogant bores and gloomy alcoholics. His hobby is porn. The one bright spot in his life is Chiharu (Mei Kurokawa), his cute co-worker who almost treats him like a human being. Could it possibly be that she...gulp...likes him? Even after he accidentally loans

her a bestiality porn DVD? Signs point to "yes." With a little effort, Tanishi blossoms into a pretty great boyfriend, but those constant close-ups of his stirring crotch are a sign that Tanishi is also a man, and men are dogs. To make it even worse, Chiharu takes up with his co-worker, the handsome, arrogant Ryuhei Matsuda (one of Japanese cinema's sneering prettyboys), sending Tanishi spiraling into despair. But like Rocky (or Travis Bickle) he's determined to get revenge. BOYS is based on a manga by Kengo Hanazawa and it embraces the dirty little details that most romantic comedies leave out: the inopportune boners, the bad skin, the creepy passes from roommates. Where movie magic glosses over all the dirty ookiness that makes life so strange, BOYS revels in it, and its matter-of-fact approach is downright charming. This is a movie that puts both the "sex" and the "come" back into "sex comedy." (New York Asian Film Festival)





## Guests in Attendance

Director Michael R. Roskam

US Premiere

# BULLHEAD

2011, dir. Michael R. Roskam, 129 min., Belgium



## BRIEF SUMMARY

Testicular trauma, the underground beef hormone black market, steroid addiction, and a vast swath of suppressed emotions swirl together to form one of the most powerful narratives we've seen in recent memory.

## FULL DESCRIPTION

With his first feature, writer/director Michael Roskam exposes the Belgian cattle industry as a shady world controlled by gangsters and opportunists, where corruption, hormone peddling and even murder have become commonplace. Within this unlikely, yet fascinating setting, the film hones in on a profoundly troubled individual and his ongoing struggle to embody the tough guy image he so desperately projects. The beef industry, like any other, is competitive and dependent on consistent and reliable supply. When an opportunistic veterinarian offers to bring

the family-run Vanmarsenille farm together with a notorious Flemish beef trader, it seems an unmissable chance at long-term profit. However, when their new partners are implicated in a cop killing, primary enforcer Jacky Vanmarsenille (Matthias Schoenaerts) stalls the deal, only for an unwelcome face from his past to appear and force him to address a long-buried personal demon. Like the cattle he tends to so passionately, Jacky also nurtures a chronic hormone addiction, which serves only to further fuel his deep-seated paranoia and lingering insecurities. Jacky very much carries the emotional weight of the drama on his broad, hulking shoulders, yet with just a handful of discernible lines of dialogue, Schoenaerts delivers a riveting and emotionally challenged performance of broken masculinity that is sympathetic and scary as hell. For all its gangster tropes, BULLHEAD is really a story of personal tragedy. Jacky's deception reflects a much grander charade that defines the beef industry and has the potential to affect an entire nation. (James Marsh)



US Premiere



# BUNOHAN

2011, dir. Dain Said, 100 min., Malaysia



## BRIEF SUMMARY

Beneath the surface of what appears to be a Muay Thai boxing film lurks the tragic story of love lost between three estranged brothers and their ailing father.

## FULL DESCRIPTION

Teeth-rattling kickboxing mixes with family drama, blood, and mysticism in this cinematic import from Malaysia. Adil is a young Malaysian kickboxer who fights under the name Bunga Lalang in a club just across the border in Thailand. Deep in debt to the club's owner, he agrees to a fight to the death. But when the fight gets brutal and things look bad for Adil, his friends pull him out of the ring and run off with him. Deng, the club manager, hires a Malaysian assassin named Ilham to hunt down Adil and kill him for running away. Ilham tracks Adil to their mutual hometown of Bunohan, a rural village near the Thai border. Bunohan, in addition to being the name

of the village, means "murder" in Malay. This sinister coincidence is not lost on the characters and the reality of mortality is felt daily in this community. Ilham soon discovers that Adil is actually his stepbrother and their ailing father still lives in Bunohan. They have another brother named Bakar who has come home ostensibly to care for their father. But Bakar's motives are far more selfish; he is trying to arrange the sale of 30 acres of the family's beach property to wealthy investors in Kuala Lumpur. BUNOHAN is a dark and densely layered film about deception, betrayal and the ties that bind, with a bit of a supernatural edge. As the title would suggest, there's plenty of murder as well. It focuses on the Kelantan region where Malaysia and Thailand share a border along the South China Sea. There the three cultures mix, as do their respective religions, creating an odd melting pot rife with prejudice and hardship. (Luke Mullen)

## Guests in Attendance

Director Jean-Christian Tassy  
Producer Axel Guyot

World Premiere

# CALIBRE 9

2011, dir. Jean-Christian Tassy, 84 min., France

## Plays with SHIFTER

2011, dir. Ben Parker, 8 min., United Kingdom. A woman, trapped inside a building, tries to evade armed soldiers who want her as bait to entrap her uniquely skilled mentor.



## BRIEF SUMMARY

A city planner becomes strangely linked to a gun possessed by the soul of a dead hooker.

## FULL DESCRIPTION

Sarah is a down-on-her-luck hooker. She's been trying to get out of the life and has one last client scheduled, a big spender whose money will allow her to move on. But while he's getting ready in the next room, her pimp Frank drops in. A fight breaks out and Sarah manages to stab him, get his gun and kill him. Sarah is fatally wounded but before she dies, her client returns to the scene. He happens to be from Senegal and was paying Sarah to be a participant in a supernatural ritual. He decides to do a favor for her. Yann is a pretty typical guy. He goes to work, comes home, eats dinner, checks on his mom, goes to bed, gets up and does it all again. He works as a city planner in the mayor's office. Unfortunately

the mayor is an asshole, and the entire city government is corrupt, Yann included. Bribes and intimidation are standard tactics. While delivering falsified construction authorizations to a job site, a threatening note is discovered in the paperwork. When Yann is confronted about it, he hears voices from his briefcase. He opens it to find a gun that jumps into his hand and fires on its own, killing the rich land developer and his bodyguards. When the mercenaries hired by the land developer show up to avenge him, all hell breaks loose. Director Jean-Christian Tassy defines what we are seeking in our AMD Next Wave showcase: fresh young debut director with an alarmingly original story up his sleeve. CALIBRE 9, the action-packed story about a gun possessed by the soul of a dead hooker is sleazy, bloody and more than somewhat crazy. What more do you need? (Luke Mullen)





## Guests in Attendance

Director Jean-Baptiste Léonetti  
Producer Benjamin Mamou  
Executive Producer Camille Havard  
Bourdon

US Premiere

# CARRÉ BLANC

2011, dir. Jean-Baptiste Léonetti, 77 min., France



## BRIEF SUMMARY

It's eat or be eaten (literally) in an absurdist future where a woman struggles to reclaim her husband from the bleak corporate machine.

## FULL DESCRIPTION

After his mother leaps to her death from their high-rise apartment balcony, Phillipe attempts his own suicide only to be thwarted by his classmate Marie. Phillipe is sent to a school run by the government where he is molded into a fit member of society via physically and psychologically tormenting techniques. Years later, Phillipe (Sami Bouajila) is now a disciplined and successful business man putting applicants through strange, sometimes painful tests and is estranged from Marie (Julie Gayet) to whom he is now married. Marie, however, is determined to prove correct her inkling that there is still love in their relationship and that it is mutual. Writer/director

Jean-Baptiste Léonetti takes an aggressively economical approach to his first feature. The visual palette and sound design perfectly match the gaunt view of a future where capitalistic society has reached an extreme and is on the verge of endgame. Instead, he focuses on what matters, Phillipe and Marie's relationship, leaving the viewer to fill in the blanks about the details of life in this future using clues mostly revealed via clever editing. As the film progresses, audiences will become more and more familiar with their surroundings as they navigate through a world only barely familiar, one full of odd touches like a mysterious voice over a loudspeaker that constantly announces seemingly random numbers, body bags that share the same logo as packaged meat, and what seems to be a cultural obsession with croquet. It's a tribute to Léonetti's enormous talent that it never becomes overbearing, the initially surreal elements make sense and there's a dark vein of wit that runs through it all. At times it would almost be funny if it didn't feel so damn prophetic. In the end, it's a small character story painted in strokes of big sci-fi ideas. (Brian Kelley)

## Guests in Attendance

Director Mikkel Nørgaard  
Producer Louise Vesth

Texas Premiere



# CLOWN

2011, dir. Mikkel Nørgaard, 90 min., Denmark



## BRIEF SUMMARY

Casper and Frank are on a canoe trip to glory, a Tour De Pussy with an exclusive brothel waiting at the end. Probably shouldn't have brought the kid.

## FULL DESCRIPTION

Frank and Casper have a simple, multi-stage plan for the coming weekend. First, they shall engage in an activity guaranteed to keep their women at a safe distance. In this case that means canoeing. Second, under the guise of a camping adventure, they shall canoe not to a campground but to an exclusive one-night-a-year brothel. Truly it shall be a Tour De Pussy. With a plan as simple as this, what could go wrong? Well, Frank could learn by accident that his girlfriend is pregnant, for one thing. And that she's told all of their friends but not him, for another. And that the reason for her silence is that she's concerned he's not 'fatherhood material' and is

therefore considering an abortion, in which case it will be simpler if Frank never knew anything at all. What does this have to do with the Tour De Pussy? Well, nothing, really. That's still happening. Casper will tolerate no change in plans. It's just that, in an effort to prove his girlfriend wrong Frank essentially kidnaps her eleven year old nephew and takes him along with them for a weekend of bonding. Danish standup comics Frank Hvam and Casper Christensen have long been staples of Scandinavian television, their series CLOWN running for six seasons with the two close friends playing exaggerated versions of themselves stumbling from one socially awkward situation to the next. For the feature version they pull out all the stops. This is gutter comedy elevated to the level of high art, a laugh-til-it-hurts comedy of transgression and moral degradation played out in front of – and often involving – an eleven year old boy. A movie this wrong has seldom been this funny. (Todd Brown)



## Guests in Attendance

Co-star/Producer Harry Knowles

US Premiere



# COMIC-CON EPISODE FOUR: A FAN'S HOPE

2011, dir. Morgan Spurlock, 88 min., United States



## BRIEF SUMMARY

Follow the stories of five different fans as they prepare for and then consume or are consumed by the largest gathering of nerds in the universe: Comic-Con.

## FULL DESCRIPTION

One of the most potentially traumatic situations in my position is having a friend submit a film they have either produced, written or directed. At first you are thrilled for the person for even completing such an epic task. That thrill is quickly tempered, however, by the dread of having to let them down gently if it doesn't quite measure up. With such dread in my heart did I drive up to festival co-founder Harry Knowles' house last month to check out a screening of COMIC-CON EPISODE FOUR: A FAN'S HOPE in his living room. Harry is a producer on Comic-Con and helped Morgan Spurlock navigate some of the more hard-core corners of the epic convention. I had a sinking

feeling that Spurlock himself would be in front of the camera snarking around the festival in a stormtrooper outfit taking low-blow potshots at our nerd family like some sort of schoolyard bully. I couldn't have been more wrong. Instead of a SUPER SIZE ME deconstruction, Morgan Spurlock chooses to show us the magical journey that is Comic-Con. Seven disparate individuals are all planning to attend, each with their own hopes, dreams and aspirations. A soldier wants to become a comic artist; a San Bernardino goth girl makes animatronic monsters in her garage; an old-guard comic-book vendor is concerned about the changing marketplace of the convention; a twenty-something movie geek is looking for romance; and a bartender at perhaps the nerdiest bar in the known universe aspires to be a graphic illustrator. We are along for the ride from beginning to riveting conclusion. In the end, Morgan Spurlock has respectfully captured the magic and wonder of nerddom better than any other filmmaker. Harry was reticent to suggest playing the film at Fantastic Fest, but I forced the issue. No other film I have seen this year captures the spirit of the Fantastic Fest audience like COMIC-CON EPISODE FOUR: A FAN'S HOPE, and I am proud to select it as our 2011 Closing Night film. (Tim League)



## Guests in Attendance

Actor Tony Anthony  
Producer Tom Stern

## World Premiere

# COMIN' AT YA! 3D

2011, dir. Ferdinando Baldi, 118 min., United States



## BRIEF SUMMARY

The lethally unbelievable visual assault that kicked off the '80s 3D boom returns in a state of the art digital restoration. Equal parts western and rollercoaster, COMIN' AT YA! pulls out every stop to entertain you. If the modern wave of 3D were as fun as COMIN' AT YA!, the motion picture industry would have nothing to worry about.

## FULL DESCRIPTION

Now that 3D is back, seemingly to stay, we return to the great 3D Boom of the '80s and the film that started the whole ball rolling, COMIN' AT YA!, now presented in a state of the art digital restoration. This is the 3D movie that does exactly what you want a 3D movie to do. It hits you with a ludicrous barrage of flying fists, flaming arrows, boobs, and everything else you can imagine - including a truly unforgettable 3D baby diaper changing scene.

There's a contagious spirit of pure fun at work and when the film is over you'll want to get back in line and watch it all over again. Though it came at the tail end of the spaghetti western cycle, COMIN' AT YA! showcases the work of two of the leading lights in Italian westerns, Ferdinando Baldi and Tony Anthony. Baldi was a 30 year veteran of the Italian film industry and had produced credible serious westerns like TEXAS ADDIO, but he really found his true calling when he began working with American writer/producer/actor Tony Anthony. The two came to specialize in humorous westerns that were as much Chuck Jones as Sergio Leone. In the wake of the spectacularly popular TRINITY films, Baldi and Anthony brought a sophisticated sense of film time and a mastery of screen gags that set them apart - Anthony in particular knows how to play it with just the right amount of seriousness. COMIN' AT YA! is particularly imaginative - their gags were given more room to roam with the addition of a third dimension. It's pure entertainment, which is exactly what Anthony and Baldi intended. And now the film looks better than they could have ever imagined with a stunning digital restoration. It's brighter, sharper and clearer than ever, so every 3D gag is seen in crystal clarity. (Lars Nilsen)



## Guests in Attendance

Director Evan Kelly  
Writer Josh MacDonald  
Producer Mike Masters

## North American Premiere



# THE CORRIDOR

2010, dir. Evan Kelly, 100 min., Canada



## BRIEF SUMMARY

Five old friends reunite in a remote cabin for the weekend and uncover a supernatural anomaly in the woods.

## FULL DESCRIPTION

When Tyler's mom Pauline OD's, something snaps in his head. His friends arrive to find Pauline face down in the hallway and Tyler jumps out of the closet, sputtering nonsense. He cuts one friend's face and stabs another in the hand before being restrained. Several years later, Tyler's getting out of the institution and his four best friends are meeting him to give Pauline a final farewell and scatter her ashes. They head out to the small cabin she kept deep in the woods, but the years have changed them. They've grown apart. Old wounds open and none of them are sure how to treat Tyler. While the meds he's taking seem to be working, there's a latent fear that they can't acknowledge or ignore. Tyler takes a walk late on the first night and

discovers a strange hallway, some kind of supernatural corridor in the woods. While he wonders if his mind is playing tricks on him, he convinces his best friend to go with him the next morning and check it out. The other three follow them and they can all see and experience the corridor, allowing Tyler to breathe a sigh of relief at not being crazy. But the corridor has strange, supernatural properties and its effects will change the five friends in ways they could never expect. First time feature director Evan Kelly delivers exactly what we are looking for in an AMD Next Wave film: a vibrant, fresh supernatural concept with unexpected turns and deeply developed characters. Look out for what Kelly does next. (Luke Mullen)



## Guests in Attendance

Producer Guy Danella  
Actor Dominic Monaghan

US Premiere



# THE DAY

2011, dir. Douglas Aarniokoski, 90 min., United States

## Plays with MY DAD

2010, dir. Patrice Gablin, 13 min., France. What is behind the door at the end of the corridor? A secret, a family under pressure, and an unforeseen event which might change everything.



## BRIEF SUMMARY

A group of weary post-apocalyptic survivors find refuge in an abandoned farmhouse. The house, however, may not be as safe or abandoned as they first assumed.

## FULL DESCRIPTION

Robert Rodriguez's prodigiously talented protégé Doug Aarniokoski directs THE DAY, an edge-of-your-seat war action horror, in the vein of MAD MAX, ASSAULT ON PRECINCT 13 and FROM DUSK TIL DAWN. Set in a bleak, post-apocalyptic world, where much of the remaining population has turned to the chaos of open warfare. A group of survivors, just normal people forced into a life of constant battle for survival, are now lost, wandering the desolate country in hopes of finding a true refuge. There is no mission objective. There is no destination. There used to be twelve. Only five remain. One survivor falls victim to illness and when faced with

an impending storm, the group decides to take shelter at an abandoned farmhouse. This is a horrifying glimpse into what 24 hours is like in this vicious world. The battle is everywhere and the bullets are dwindling. The group must use every ounce of strength, courage and guile they have to defend their stronghold from a brutally determined enemy. When faced with the end, what will you continue to battle for? Grab your weapon. The battle for humanity is here. Fight or die. Relentless, visceral, intense... THE DAY has come.



## Guests in Attendance

Director/Writer Sean Hogan  
Producer Jennifer Handorf

International Premiere

# THE DEVIL'S BUSINESS

2011, dir. Sean Hogan, 75 min., United Kingdom

## Plays with NIGHT OF THE DEVIL

2011, dir. Florian Puchert and Wolfgang Böhm, 15 min., Germany. When charlatan Paul pretends to exorcise a ghost from an old Bavarian farmhouse, he encounters the impossible – an actual supernatural presence.



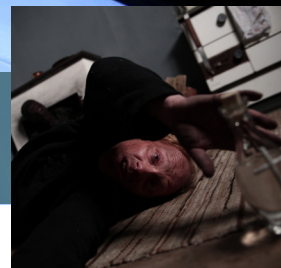
### BRIEF SUMMARY

Two hitmen are ordered to assassinate an old associate. While waiting for their target to come home, one shares a story of love lost which brings out the demons – first figuratively, then literally.

### FULL DESCRIPTION

Two hitmen, veteran Pinner (Billy Clarke) and the fumbling new guy, Cully (Jack Gordon), are ordered to take out one of their former associates. While the target is out on the town, the two stake out in his house. As boredom kicks in, Cully requests Pinner tell a story of his past. Pinner chooses a dark and haunting one. He tells Cully about Valentina, a stripper that he and his associates were ordered to take out – and not to dinner. Pinner brings out the demons – first figuratively, then literally – as he unfolds the story of a love affair gone awry. The supernatural suggestions of

Pinner's story put Cully on edge and when they see occult symbols on an investigation of the rest of the house, their imaginations turn towards the sinister. They slowly realize their target isn't exactly who he seems to be; this job isn't going to be as easy as they first assumed; and their perceived upper-hand in the situation begins to quickly reverse. THE DEVIL'S BUSINESS marks the second directorial feature from writer/director Sean Hogan (he also directed the opening segment for this year's LITTLE DEATHS horror anthology). Set almost entirely inside the home of producer Jennifer Handorf's in-laws, Hogan proves that you can work within a confines of a micro-budget and still deliver genuine tension. I'll take strong performances, crisp dialogue and an innovative plot over CGI renderings and crane shots any day of the week. (Chase Whale)



## Guests in Attendance

Director José Padilha

## Regional Premiere



# ELITE SQUAD 2: THE ENEMY WITHIN

2011, dir. José Padilha, 116 min., Brazil



## BRIEF SUMMARY

In the slums of Rio de Janeiro, dirty cops and corrupt politicians gain notoriety by capitalizing on the vulnerable weak and poor. Two men with polar opposite ends of the political spectrum dedicate their lives to exposing the corruption.

## FULL DESCRIPTION

ELITE SQUAD 2: THE ENEMY WITHIN is a powerhouse of violence, and the life-changing consequences that happen from the choices we make. There are no second chances. Lt. Colonel Nascimento (Wagner Moura) is Captain of BOPE, Brazil's badass elite military squad. Everything that happens on a BOPE mission is Nascimento's full responsibility. During a rescue mission at Bangu 1, the most violent penitentiary in Rio de Janeiro, one of his squad leaders follows his training and shoots a murderous and

vicious prisoner to death. Most rejoice at this except for one man, a famous Human Rights activist in Brazil (Diogo Fraga) who just so happened to be on the scene in the middle of the action. As time passes, Nascimento is relieved of command and, due to become highly popular among the people, gets promoted to Secretary of Security department, and Fraga becomes State Representative. Soon both discover a world of corrupt politics and dirty cops, abusing the vulnerability of the poor living in extreme poverty. Even though sworn enemies, Nascimento and Fraga inadvertently work together to peel back the layers of corruption in pursuit of the truth. You don't have to be versed in the original film (also great by the way) to love this one. ELITE SQUAD 2: THE ENEMY WITHIN jumps right in with enough context and back story for the audience to hit the ground running. And run you will, ELITE SQUAD 2: THE ENEMY WITHIN ranks up there as one of the all-time great crime thrillers, perfectly balanced with strong characters, genuine human emotion, gritty violent action and a zippy full-tilt pace. Imagine GOODFELLAS with less narration and an afro-Brazilian backbeat. (Chase Whale)



## Guests in Attendance

Director Nacho Vigalondo,  
Producer Nahikari Ipiña,  
Actors Julián Villagrán, Director of  
Photography Jon D. Domínguez,  
Art Director Idoia Esteban

US Premiere

# EXTRATERRESTRIAL

2011, dir. Nacho Vigalondo, 90 min., Spain

## Plays with WE, TIME MACHINE

2010, dir. Raúl Navarro, 8 min., Spain. Time traveler Carlos uses his unique skill to take advantage of women...until he meets fellow traveler Laura. This is the story of a love beyond the space-time continuum.



## BRIEF SUMMARY

A man wakes in a strange apartment after a long night of drinking. When his unfamiliar bedmate tries to usher him out, they both discover that spaceships are hovering over Madrid.

## FULL DESCRIPTION

Julio wakes up with one hell of a hangover. As he gradually takes in his surroundings, it's obvious he's not in his own bed. He introduces himself to Julia, his apparent hookup from the night before, and they go through the typically awkward conversation. Julia is clearly trying to get him out of her apartment as soon as possible. But as he gathers his belongings they realize that things are much too quiet, even for a Sunday. A quick trip to the balcony reveals absolutely no one on the street. They gaze off into the distance and see a huge spaceship looming on the horizon. While they struggle to understand what they're seeing, Julia's neighbor Angel

stops by. Angel brings news of the alien invasion, and it becomes apparent that he's obsessed with Julia and maybe even spying on the apartment. When Julia's live-in boyfriend Carlos comes home, things become even more complicated. The four acquaintances must try to find a way to survive threats from both outside and within, and maybe make some sense of their situation. Fantastic Fest favorite Nacho Vigalondo is back with his second feature film. EXTRATERRESTRIAL showcases Nacho's sure-handed direction and tight pacing, bringing the audience in and then keeping things moving steadily towards the conclusion. The acting is top-notch, bringing to life a witty, sharply-written script. Engaging and funny, EXTRATERRESTRIAL is a worthy follow up to 2007's wildly successful TIMECRIMES. (Luke Mullen)



Regional Premiere



# HAUNTERS

2010, dir. Kim Min-suk, 114 min., Korea



## BRIEF SUMMARY

A Korean retooling of the dark side of the X-MEN, *Haunters* portrays a world where the only people with superpowers are psychopaths and it's up the normal folks to step up and shut them down.

## FULL DESCRIPTION

50% horror movie, 50% superhero film and 100% Korean thriller, this is one dark, super-powered ride that became a big hit when it was released. Seoul, 1991: A little boy with a prosthetic leg is blindfolded, stumbling through the rain, clinging to his mother's wrist. She orders him not to remove the blindfold, but when they reach home his abusive father begins beating his mother. In response, the boy removes the blindfold and uses his strange, glittering gaze to make Dad snap his own neck. When his mother fails to kill her telepathic spawn in his sleep, he wanders off into the night,

a white-suited phantom lurking on the fringes of humanity, with only his model city to keep him company. Seoul, 2010: Kyu-Nam (TV star Koo So) is an out-of-work laborer looking for a new gig. He answers an ad from the local pawn shop and everything seems to be going well until, on his first day of work, the silver-haired mystery man (Korean heartthrob, Gang Dong-Won, of *Secret Reunion* and *M* fame) walks in and begins robbing the till. Everyone in the store is helpless against his omnipotent glittering eyes – everyone except Kyu-Nam. So begins a mind-bending game of cat and mouse, with an entire city set against our working-class hero, who must band together with his screwed-up, foreign pals to take down an evil, psychic god who uses every single soul in Seoul as his pawns in a deadly hunt to eradicate the one man who can stand against him. This box office hit from Korea shows the dark side of the X-men, where the only people with superpowers are psychopaths and it's up the normal folks to step up and shut them down. (New York Asian Film Festival)



US Premiere

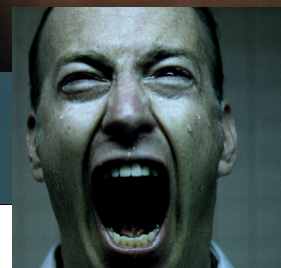


## HEADHUNTERS

2011, dir. Morten Tyldum, 100 min., Norway

### Plays with THE CANDIDATE

2010, dir. David Karlak, 20 min., United States. An underhanded company man is offered assistance by a secret organization that immerses him in forces beyond his control.



### BRIEF SUMMARY

Roger Brown (Aksel Hennie) is good at two things: hiring people and stealing from them. He'll risk it all when he meets a prospective client who owns a painting worth millions.

### FULL DESCRIPTION

Based on Jo Nesbo's bestselling book of the same name, Morten Tyldum's HEADHUNTERS follows Roger Brown (Aksel Hennie of MAX MANUS), Norway's most successful headhunter. He's also secretly Norway's top con artist, using his job to slyly recruit people he plans on stealing from. He's charming but suffers from what's called "Little Man Syndrome." His wife Diana (an impressive first performance from Synnøve Macody Lund) is tall and beautiful. To make up for those lost inches, he steals from people and buys her things he can't afford, putting himself deeper in debt than even M.C. Hammer could imagine. So, Roger goes for one final hit - the

one that will cure all of his financial woes. That last job is a painting worth millions, and it's in the hands of Clas Greve (Nikolaj Cster-Waldau of "A Game of Thrones"), a former mercenary with excellent hunting skills. HEADHUNTERS eventually turns into a brutally satisfying game of cat-a-mouse. Throughout the chase, our characters discover the meanings of love, deceit, faith and revenge. There are virtually no truly likable characters in HEADHUNTERS, and that's what really makes it work - you find yourself rooting for the bad guy, but he's the good guy by comparison. (Chase Whale)

## Guests in Attendance

Director Susan Jacobson  
Actor Ashlynn Yennie

## North American Premiere



# THE HOLDING

2011, dir. Susan Jacobson, 93 min., United Kingdom



### BRIEF SUMMARY

After the sudden departure of her husband, Cassie is struggling to keep the family farm alive. After reluctantly accepting the assistance of a drifter, she realizes he may have more sinister plans in mind.

### FULL DESCRIPTION

Cassie Naylor (Kierston Wareing) and her two daughters Hannah and Amy (Skye Lourie and Maisie Lloyd, respectively) live on a secluded farm somewhere in the English countryside. It's a beautiful place, a farmer's dream. But the problem is, things aren't going well for the Naylor family. They are deep in debt and are precariously close to losing their "holding" to a local, bullying farmer named Karsten (Terry Stone). Cassie pays the bills in ways farmers usually do - cow's milk, hay, etc. - but her husband Dean (Christopher Brand) left them without as much as a goodbye. Now

she is having serious trouble working the farm herself and making ends meet. Cassie needs more hands on the farm. When a drifter named Aden (Vincent Regan) arrives claiming he's good friends with Dean and offers to help get the family out of debt, she reluctantly allows him to stay. Aden is strong and experienced, a godsend who knows how to tend animals and do the heavy chores. He quickly becomes a vital part of the farm. At the same time, he also knows intimate details of the family and tries to assert himself as not just a member of the farm but a member of the family too, a little too quickly. His initial compassion for the family turns protective, then over-protective, then violent and downright creepy. Perhaps he didn't just drift to the farm; perhaps there is something more sinister at play. Susan Jacobson's feature directorial debut shows an assured, confident hand as she slowly unfolds her story of a woman who will do anything to keep her family safe. (Chase Whale)



## Guests in Attendance

Director/Writer Charlie Vundla  
Producer Mfundi Vundla

International Premiere



# HOW TO STEAL 2 MILLION

2011, dir. Charlie Vundla, 109 min., South Africa



## BRIEF SUMMARY

Freshly released from prison, Jack needs to pull one last score to finance his move to a legit life in this classically styled noir.

## FULL DESCRIPTION

Make no mistake about it, there's a wave of new cinema coming from Africa and when it arrives it will be directors like VIVA RIVA helmer Djo Tunda Wa Munga and HOW TO STEAL 2 MILLION director Charlie Vundla leading the charge. With his directorial debut the South African Vundla delivers a slick, stylish noir – a classic story of bad people doing bad things and doing them with style. Soap opera star Menzi Ngubane delivers a magnetic performance as Jack, a career criminal debating going straight after his release from prison. He's got the skills and the plans for a legit business, but what he doesn't have is the start up money. Nobody is about to lend

the kind of cash Jack needs to a freshly released con. Jack's former friend and partner Twala, on the other hand, he's got options. An ex-friend thanks to the fact that he took up with Jack's girl while Jack was in prison, Twala's got a score lined up. A big one. But it's one that he needs help to pull off. And if Jack does it, the payoff will be big enough for him to chart whatever path he wants. It's not such a hard choice. Post-apartheid Johannesburg proves to be an ideal setting for a classically styled noir. Rife with corruption, the police distrusted, it's not a question of who's good and who's evil. They're all bad, it's just a question of who's bad and who's worse and who – when all is said and done – is going to come out alive. Vundla proves to be a sure hand behind the camera while Ngubane delivers a quietly mesmerizing performance in the lead. This duo serves official notice, Africa is a film force to be reckoned with. (Todd Brown)

## Guests in Attendance

Director Tom Six  
Producer Ilona Six

World Premiere



# HUMAN CENTIPEDE II (FULL SEQUENCE)

2011, dir. Tom Six, 90 min., Netherlands



## BRIEF SUMMARY

The most anticipated horror film of 2011 has arrived. Director Tom Six lives up to his promise to deliver all the graphic detail that folks were expecting in HUMAN CENTIPEDE: FIRST SEQUENCE in his follow-up sequel.

## FULL DESCRIPTION

In 2009, Tom Six burst onto the scene with a premise that was the very definition of what modern marketers call "sticky": HUMAN CENTIPEDE. The name instantly evokes twisted and terrifying visions, images that burn-in and leave you with a vaguely upset stomach. HUMAN CENTIPEDE went on to become a worldwide cultural phenomenon. Teens, housewives, young married couples and a whole host of folks outside the horror scene were seeking out the 100% medically accurate ass-to-mouth box office sensation. Then on April 17, 2011, the truly unexpected happened. Matt

Stone and Trey Parker opened Season 15 of SOUTH PARK with the HUMAN CENTIPAD episode. Cultural saturation was complete. Your dentist or your insurance salesman may not have actually seen HUMAN CENTIPEDE, but thanks to Kenny and Kyle, they understood the repugnant cultural reference. Interestingly, the graphic content in HUMAN CENTIPEDE is fairly tame by comparison to most modern horror. The movie is effective and able to garner a wide audience through the power of suggestion of its absurdly wonderful premise. Enter HUMAN CENTIPEDE II (FULL SEQUENCE). In an on-set teaser released to the internet earlier this year, Tom Six personally explained to audiences that he was creating a graphically intense film. Tom Six is out to shock us, and suffice it to say I believe he has succeeded. Brace yourself, America, because Fantastic Fest will be hosting the world premiere of the twisted vision of the Netherlands' most notorious filmmaker, and he's gone all "next level" on this shit. Consider yourself warned. (Tim League)



## Guests in Attendance

Director Ti West  
Executive Producer Greg Newman

## Special Screening



# THE INNKEEPERS

2010, dir. Ti West, 101 min., United States



### BRIEF SUMMARY

Luke and Claire work the desk at a quaint, failing hotel. On their last night, these two amateur ghost-hunters try to capture definitive proof that their workplace is haunted. THE INNKEEPERS kicks off a Ti West retrospective at the Alamo Drafthouse sponsored by the Austin Film Society.

### FULL DESCRIPTION

Luke and Claire are about to be liberated from their crappy job, but not by any manner of their choosing. The Yankee Peddler Inn is closing its doors forever. In an effort to make their last night more bearable than the hundreds that preceded it, these two amateur ghost-hunters pound too many beers and strive to capture evidence of a real apparition. Against the warnings of a famous, recently arrived actress-turned-psychic, these two delve deeper and deeper into the unknown; something that could very well

make this the last job they ever lose. In 2009, Ti West punched through the skulls of Fantastic Fest audiences with his phenomenal film THE HOUSE OF THE DEVIL. With THE INNKEEPERS, West demonstrates his diversity as a filmmaker even while working within the same genre. THE INNKEEPERS is a tremendous blend of offbeat comedy and brooding, unnerving horror. The dry, dispassionate banter between Luke and Claire is genuinely funny and we begin to care a great deal about these two slackers. The connection built between the characters, and subsequently between them and the audience, is precisely what fuels the intensity of the scares. We get to watch two people who only marginally believe in the supernatural get slammed in the face with irrefutable evidence and react in a way that both fosters laughter and builds suspense. Strong performances, unique tonal shifts, unsettling scares, and gorgeous cinematography make this an exciting and genre bending haunted house film. (Brian Salisbury)





## INVASION OF ALIEN BIKINI

2011, dir. Oh Young-doo, 75 min., Korea

### Plays with **BRUTAL RELAX**

2010, dir. Adrian Cardona, David Munoz and Rafa Dengra, 15 min., Spain. Having recently recovered from a mental breakdown, Mr Oliveras is in need of a relaxing vacation, but things don't go exactly as planned.



### BRIEF SUMMARY

An ultra-stylized, super-cheap action/comedy/sci-fi/bikini flick will be the best under \$5000 film you'll see all year.

### FULL DESCRIPTION

This micro-budget movie from Korean filmmaker Oh Young-doo (THE NEIGHBOR ZOMBIE) is a brilliant journey into the bizarre. A martial arts romp, the film's got everything we look for in Asian genre cinema: beautiful girls in states of undress, aliens, sweet '70s-style mustaches, killer body parts, weird sex, etc. The whole film, shot with a budget under \$5,000, has all of the excitement and freshness and youthful passion of a film like THE EVIL DEAD; it was made by a bunch of kids who clearly spent their childhoods perfecting elaborate martial art stunts, in much the same way that people like Raimi grew up concocting fake blood recipes. Every frame of this film is steeped in the kind of deep love of genre film that can only

come from fanaticism. These kids are good and they know their stuff. The budgetary limitations are often played as camp, as is the case with the hero's vigilante disguise; he wears a cheap, totally artificial mustache that is constantly peeling off. This only helps Oh Young-doo and Co. in their reverent send-up of genre; from the imperfections and self-referential moments come a very clear message that these filmmakers are having fun, a quality that all too few films are able (and are brave enough) to convey. In that same spirit of play, they manipulate the images, fool with the editing, and do all sorts of other mischievous filmmaking tricks to keep it moving and light. INVASION OF ALIEN BIKINI also features what is undoubtedly the first ever romance scene to take place over a game of Jenga. If you've ever been turned on by your partner slipping out the middle block with a seductive index finger, you'll completely understand this movie's most tender and yet most uncomfortable moment. (Daniel Metz)



## Guests in Attendance

Director Alejandro Brugués  
Producer Gervasio Iglesias Macias

US Premiere

# JUAN OF THE DEAD

2011, dir. Alejandro Brugués, 100 min., Cuba



## BRIEF SUMMARY

50 years after the Cuban Revolution, a new one is about to begin. That revolution is zombies; filthy, flesh-eating zombies.

## FULL DESCRIPTION

50 years after the Cuban Revolution, a new one is about to begin. That revolution is zombies; filthy flesh-eating zombies. The Cubans face a large enough challenge dealing with a zombie infestation (allegedly started by U.S.-backed radical groups), but their procrastinating hero Juan (Alexis Díaz de Villegas) has to overcome his lazy lifestyle to save the world. At first, Juan doesn't pay the growing chaos in Havana any mind. When the rampant "social order disturbances" escalate and start to affect his routine, however, he realizes that the perpetrators are not in fact "dissidents" but rather are bonefide walking dead. Sensing an opportunity for a fast buck, he bands together a ragtag militia and commercializes a zombie cleaning

service, "Juan of the Dead," to rid households of unwanted, undead loved ones. In the same vein as, well, SHAUN OF THE DEAD, JUAN OF THE DEAD clearly pays homage to George Romero's original undead masterpieces. The film sets itself apart by taking the story of the zombie infestation in a different direction and like SHAUN, JUAN's kills are often hilarious, unique, fresh, and definitely blood-drenched. That's no small feat for a plotline as well-trod as the zombie apocalypse. The most compelling aspect of JUAN OF THE DEAD is the complete infusion of Cuban attitude, politics, humor, music and even cocktails into the film. First time writer/director Alejandro Brugués delivers a progressive cultural essay encompassing not only the cultural revolution but also the current state of affairs in Cuba, all within the confines of a zombie comedy. Kudos to both Brugués as well as Raul Castro's new regime for launching Cuba's very first horror film. We hope this is the start of a long tradition! (Chase Whale)

## Guests in Attendance

Director and Producer P.J. Pettiette  
Producer Claudie Viguerie  
Associate Producer Courtney Rawls

## North American Premiere



# JULIA X 3D

2011, dir. P.J. Pettiette, 92 min., United States



## BRIEF SUMMARY

Super sexy serial killer Kevin Sorbo (in 3D!) gets a nasty surprise when his latest potential victim puts up an unexpected fight.

## FULL DESCRIPTION

Credited only as The Stranger, Kevin Sorbo's character in JULIA X 3D (much like in real life) is completely irresistible to women. Turns out the ladies should learn to exercise a bit of caution for, you see, The Stranger is a serial killer. Meeting women on the Internet and setting up dates, The Stranger brings his victims back for a little bit of torture and murder and then brands each one with the next letter in the alphabet. He's been up to it for a while, too, as his latest victim sports a "W." However, things don't go quite according to plan on his latest excursion as Julia is on to his game and has no intention of becoming his "X". The fun of JULIA X 3D comes in

the form of some clever bending of expectations and surprises peppered throughout. Sorbo is as charismatic as he's ever been and his interactions with Julia—their relationship becoming increasingly complicated far exceeding one of just simply hunter and prey—are hilarious. Things do get violent and bloody as other characters are introduced into the mix (including an appearance from Joel David Moore) and power struggles get heated. Director P.J. Pettiette never lets JULIA X 3D's tone become too serious, it's a horror movie hellbent on the audience having as much fun as possible. However, it does have a few interesting things to say about gender politics which it does by providing characters that both flip stereotypes in inventive ways and ones that adhere painfully to them. Which is all well and good but, really, it's all about Sorbo in 3D! (Brian Kelley)



## Guests in Attendance

Director Noboru Iguchi  
Special Makeup FX Supervisor  
Yoshihiro Nishimura

Austin Premiere



# KARATE-ROBO ZABORGAR

2011, dir. Noboru Iguchi, 101 min., Japan



## BRIEF SUMMARY

Happy 70's crimefighters: a boy and his motorcycle-transforming, karate-fighting robot...only the kid's grown up now and pushing 50.

## FULL DESCRIPTION

Some movies just feel like they were made on a dare. Who the hell thought it was a good idea to put a kid-friendly remake of the beloved 1970s tokusatsu TV series *Denjin Zaborgar* in the hands of cinematic madman, Noboru Iguchi? The weirdos at Sushi Typhoon (YAKUZA WEAPON) did, that's who! The maestro of blood geysers, butt-weapons and upskirt pervery, Iguchi reins it in slightly this time out and after watching KARATE-ROBO ZABORGAR, a tribute to, and loving spoof of, its source material, you'll be glad he did. The final result is the best-looking, most deeply-felt and most consistently entertaining movie Iguchi has made yet. Daimon

(Yasuhisa Furuhashi) and his motorcycle/robot pal/karate expert, Zaborgar, protect the citizens of Japan from flying cyborg heads and samurai kissing monsters. But when Daimon falls in love with the villainous Miss Borg (Mami Yamasaki), the two buds have a falling out that could ruin everything. Any further summary would read like the scribbles of the world's coolest, most cracked-out 13 year old: the plot is a 50 car pile-up of smackdowns, wild comedy and robot rugby girls with chest dragons. Iguchi, finally armed with a real budget, packs the screen with gonzo spectacle and delivers the kind of movie that leaves your ribs bruised from giggling and your face aching from grinning too much. It's not all wine and robots, though: when the film jumps ahead 25 years to show what happens when a hero is forgotten, Iguchi's not kidding around. As Daimon himself, now a slouching schlub with an aching back (Itsuji Itao), proclaims, "Though diabetic...though over the hill...if one keeps trying, one can fight until the last moment." That's the spirit, and it's the message of Iguchi's joyously retro rock-out. (Sushi Typhoon)

## Guests in Attendance

Director/Writer Olias Barco

US Premiere

# KILL ME PLEASE

2010, dir. Olias Barco, 96 min., Belgium



## BRIEF SUMMARY

From the producers of the legendary MAN BITES DOG, KILL ME PLEASE details the day-to-day exploits of one of the world's foremost assisted suicide clinics. Dark comedy and pathos are as well mixed as Dr. Krueger's lethal cocktails.

## FULL DESCRIPTION

KILL ME PLEASE is the heart-warming story of one of the world's foremost euthanasia clinics. Dr. Krueger and his well-trained staff have created the optimal environment for the terminally ill, the hopelessly depressed, and those with a generally abysmal quality of life to quietly and peacefully drift off the mortal coil. As one would predict given the controversial nature of his work, not everyone is a fan of Dr. Krueger and his clinic. As the ire of the local villagers rises to the boiling point, Dr. Krueger must contend with forces both within and outside his own facility that seek to bring ruin to

his reputation...as well as to his clientele. If there is anything funnier than euthanasia, I haven't seen it. KILL ME PLEASE does require some patience; not because it is poorly paced (it's not), but because it plays its motives close to the vest for the first half hour. Its true colors are playfully obscured in black-and-white and it's flush with the trappings of French new wave. It flirts with melodrama as well as early '90s indie films and generally feels at odds with traditional Fantastic Fest fare. But stick with it, because as it gets rolling, its qualifications for this festival become remarkably clear. It slowly transforms from contrived drama to something in the neighborhood of violent thriller and finally bursts out as an absurd black comedy. The overall experience of KILL ME PLEASE is spectacularly unique and provides an interesting balance of deeply introspective character moments and farcical humor. By the time the fat lady sings, you may not know exactly what to make of KILL ME PLEASE, but you will be grateful for the ride. (Brian Salisbury)



## Guests in Attendance

Director Ian Palmer  
Lead Role James McDonagh

## Regional Premiere

# KNUCKLE

2011, dir. Ian Palmer, 93 min., United Kingdom



**KNUCKLE will also be the theme of our signature festival event: Fantastic Debates.**

Press, filmmakers & film professionals enter the arena for a formal debate followed by two rounds of boxing. Issues facing the fan community are solved once and for all, first by words, then by fisticuffs. Four debates are scheduled, culminating in the main event, featuring KNUCKLE star and undefeated bare-knuckle brawler James Quinn McDonagh vs. Tim League!

## BRIEF SUMMARY

Two Irish traveller families, the Quinns and Joyces, have been at war for over 50 years. How do they settle their grudges? With underground illegal bare-knuckle brawls.

## FULL DESCRIPTION

When videographer Ian Palmer was hired to film a Quinn family wedding, he unexpectedly stumbled upon a documentary subject that would occupy him for over a decade. KNUCKLE centers around a feud between the Quinns and a neighboring clan, the Joyces. Both are part of a large group of ethnic Irish known as Travellers. Travellers are generally poor, travel from place-to-place in search of lodging and work and are often the victims of discrimination in Ireland. In addition to sharing a Traveller heritage, the Quinns and Joyces are united by mutual hatred. Instead of resolving their issues in court or killing each other, the menfolk engage in bare-knuckle

fights for honor and cash. One would think that a couple of fights would be enough to end a feud. However, the two families hated each other so much that they have continued to beat each other up for over 12 years. Director Ian Palmer followed the Quinns and Joyces for years to document the arc of their long-running dispute. He captures numerous fights, most of which are brief and brutal, as well as the daily routines of various participants. The individual incidents that lead to the fights seem petty and slight, giving the impression that the family dispute has more to do with adrenaline and testosterone than family honor. However, a serious grudge borne of a real tragedy fuels the flurry of smashed faces. KNUCKLE isn't just about fighting; it's about a group of outsiders trying to survive in a world that is hostile to their way of life. (Rodney Perkins)

## Guests in Attendance

Actor Pascal Cervo

US Premiere



## LAST SCREENING

2011, dir. Laurent Achard, 81 min., France



### BRIEF SUMMARY

In this stylish, giallo-inflected thriller a strange young man, the single employee of a doomed French repertory cinema, lives a secret life, making regular trips into the night to victimize women and collect a certain body part. As the bloody story progresses we find out why.

### FULL DESCRIPTION

A young man, the manager and single employee of a small rustic cinema scheduled for closure, has a secret life. After the last show of the evening he prowls the streets, looking for a woman who reminds him of his past. Most nights he finds one, and most subsequent mornings the police find a dead body with the left ear removed. As he goes about his routine, showing Renoir's *FRENCH CAN CAN* to audiences of two or three and creating his ghoulish tableaux in his private cellar apartment, we begin to learn more

about him. So does the lovely young actress who holds a special place in his heart. The stylishness and obsessive perspective of *LAST SCREENING* will lead many viewers to think of the classic Italian giallos of the '70s, but the deliberate pace of the story and the attention to surface details might also bring to mind certain pre-nouvelle vague characteristics of the French art cinema. The tension here is not only the tension we feel when watching a strange young man do terrible things, but the tension between the cinema of bloodletting and the cinema of understated tact. It gets to you a little. You may even begin to understand a little more than you might wish. (Lars Nilsen)





## LET THE BULLETS FLY

2010, dir. Wen Jiang, 132 min., Hong Kong



### BRIEF SUMMARY

Notorious bandit Pocky Zhang robs a train only to find that the Governor inside is an imposter. Instead of killing each other, however, they decide to run a scam together.

### FULL DESCRIPTION

Notorious bandit Pocky Zhang is the Robin Hood of 1920s China. He and his gang steal from the wealthy and have genuine concern for the poor. When they try to rob a train, they discover that the Governor traveling inside is a fraud. He conned his way into his position and is now preying on small villages and collecting illegal taxes from those who have never seen the real official. Zhang decides to team up with this conman and try the clever scam in the next town down the line. Once they arrive, however, they must battle the equally Machiavellian Master Huang, the local godfather who has beaten them to the punch and already holds the town in his tyrannical

grip. The powerhouse acting trio of Chow Yun Fat (THE KILLER, CROUCHING TIGER HIDDEN DRAGON and about a 1000 other films) is joined by director/actor Jiang Wen (RED SORGHUM, THE LOST BLADESMAN) and arthouse mainstay Ge You (FAREWELL MY CONCUBINE, TO LIVE) to deliver a crackling dense script full of twists, turns and genuine belly laughs. By their actions, the trio of characters are all fairly loathsome, morally bankrupt individuals, but they follow their broken moral compass with such genuine charisma, you can't help but fall under their spell. From the meticulous décor to the non stop barrage of guns blazing action (the title is most definitely not a red herring), LET THE BULLETS FLY is a classic martial arts comedy romp that gleefully harkens back to both the Leone Spaghetti Western as well as the golden age of Hong Kong action, where a movie ticket was almost always a gateway to perfect, gleeful escapism. (Luke Mullen)

## Guests in Attendance

Co-Director Alexandre Bustillo  
Co-Director Julien Maury

US Premiere



# LIVID

2011, dir. Julien Maury and Alexandre Bustillo, 88 min., France

## Plays with 8

2011, dir. Raul Cerezo, 8 min., Spain. At 8 years old, will, discipline and personality of a child begin to take shape, and the distinction between good and evil starts to be defined.



## BRIEF SUMMARY

A group of amateur thieves stumble across something very strange and unexpected in this horrific fairy tale from the directors of INSIDE.

## FULL DESCRIPTION

Subtle is not a word many would use to describe Alexandre Bustillo and Julien Maury's first feature INSIDE, a hit at Fantastic Fest 2007. A relentless barrage of over-the-top violence provided for a quick and wicked take on the home invasion film. This year, Bustillo and Maury return with something a bit more subdued but no less stylish and clever, a film that will prove that they are able to deliver consistently. LIVID starts with Lucie on her first day of training as an in-home nurse. She shadows a long-time veteran of the job named Wilson, the pair travelling along well-established routes. One stop in particular, though, intrigues Lucie- an isolated mansion in which

lives an elderly woman who is comatose and on a respirator. Wilson tells Lucie that the woman used to be a dance instructor famous for her strict methods. Her final wish was to die in her home amongst some unspecified treasure. It's at the mention of this treasure that, later that night, Lucie's boyfriend William decides they, along with their friend Ben, will sneak into the house to rob the woman. What the trio finds inside as they progress through the maze of rooms and unlock doors that probably should stay locked proves to be bizarre and horrifying. Atmosphere is king in LIVID, Bustillo and Maury taking their time to establish the odd nooks and crannies of the house and getting under the audiences skin in the process. Every minute feels foreboding, mounting to a fever pitch of tension. When mysteries begin to unravel, the answers are guaranteed to surprise and shock. LIVID has a mean bite; it's another horror treat that will again leave fans of the genre quite satiated. (Brian Kelley)



## Guests in Attendance

Director/Co-writer Julian Gilbey  
Co-writer Will Gilbey

## Regional Premiere



# A LONELY PLACE TO DIE

2011, dir. Julian Gilbey, 98 min., United Kingdom



## BRIEF SUMMARY

This back-to-basics, bullshit-free modern take on the survival genre features a violent Russian child in a cage, gun-toting maniacs, and a cat-and-mouse chase across lawless, rural Scotland.

## FULL DESCRIPTION

Very few current horror films have the courage to completely jettison all stereotypes and fear-building formulas. A LONELY PLACE TO DIE is my favorite thriller of the year, mainly because it leans on no crutches. The movie features exactly zero of the following: sex-driven teenage morons, one-dimensional villains, unnecessarily shaky camerawork and/or CGI horseshit. All these unfortunate modern day standards are thrust aside for an intelligent, vicious, believable, beautifully shot and – most importantly – rewardingly unique take on the survival genre. Five vacationers find their

Scottish mountain getaway interrupted by a very unexpected discovery: a little girl locked in a subterranean prison cell a hundred miles from anywhere. The semi-feral child speaks only Russian and attacks anyone who touches her. Soon the group finds themselves stalked by the girl's heavily armed captors, two of the most convincingly heartless villains in cinematic history. The heart attack-inducing chase that follows will take them down raging rivers, three-mile cliffs and into the heart of a city on fire. Gun-toting maniacs join the fray on both sides, sending skull bits and splintered bone flying across every inch of gorgeous, lawless rural Scotland. Terror veteran Melissa George handles her lead role incredibly well, playing a strong, resourceful woman who's admittedly as prone to panic as you or I would be if caught in the crosshairs. But one of the greatest aspects of the film is the fact that every character – young or old, good or bad – is absolutely authentic. Unlike most action/horror epics, A LONELY PLACE TO DIE fearlessly hinges on its actors, and the gamble pays off big. It's quite possible that you haven't felt so emotionally invested in a genre film in decades. If you don't tear the stuffing out of your armrests, you're not watching this movie right. (Zack Carlson)





## THE LOVED ONES

2009, dir. Sean Byrne, 84 min., Australia



### BRIEF SUMMARY

Girl likes boy. Girl asks boy to the prom but boy says no. Girl kidnaps boy and tortures him worse than one can possibly imagine. THE LOVED ONES is PRETTY IN PINK meets MISERY, but worse; much, much worse.

### FULL DESCRIPTION

There are always certain films that you catch that unexpectedly stick with you for days, weeks, and often, months. You can't stop thinking about them because their contents are so powerful and they touched you in some way or another. If you could drill a hole in your head and let those films bleed out, you wouldn't; they become a happy burden. This year at Fantastic Fest, one of those films (maybe THE film) will be Sean Byrne's THE LOVED ONES. Brent (Xavier Samuel) is a lost cause. In the first scene of the film, he kills his father in a car accident. It wasn't his fault, there was a young

man covered in blood walking in the middle of the road. Months later, Brent descends on a downward spiral of self-inflicted wounds to still feel something - to still feel alive. Our protagonist then becomes a victim of torture - first figuratively, then literally - when he kindly rejects classmate Lola's (the very excellent Robin McLeavy) proposal to the school prom. We soon find out Lola isn't nearly as naive as she appears, but sick and sadistic - when she and her daddy (John Brumpton) kidnap Brent and take him to their own prom - a "prom" much more terrifying than anything you can possibly imagine. In his feature film debut, writer and director Sean Byrne perfectly synthesizes graphic violence with genuine dialogue and honest teenage emotions to tell a great horror story. THE LOVED ONES could have turned gross for the sake of being gross, but Byrne assures the audience that the violence used was necessary to push the narrative forward. In Byrne I trust. (Chase Whale)



## Guests in Attendance

Director Steven Kostanski  
Co-writer and Actor Jeremy Gillespie  
Actor Andrea Karr

## World Premiere

# MANBORG

2011, dir. Steven John Kostanski, 60 min., Canada

## Plays with SPOON WARS

2011, dir. Richard Gale, 8 min., United States. The latest installment of Richard Gale's viral hit THE HORRIBLY SLOW MURDERER WITH THE EXTREMELY INEFFICIENT WEAPON.



## BRIEF SUMMARY

Part man, part robot, all killing machine! Only the awesome power of the MANBORG can drive the demon hordes back to hell!

## FULL DESCRIPTION

The Gates to Hell have opened, a legion of demons and ghouls spilling out across the planet enslaving what few humans they do not kill and forcing the survivors to fight to the death in televised matches for their devilish amusement. As their jackbooted steps ring out across the land only one thing can stand in their way. Neither a man nor a machine, soon the demons will learn to fear the awesome power of the Manborg. Once a quiet young man who signed up to fight in the army alongside his brother the Manborg watched his companions and brother slaughtered around him until he too was slain and tossed aside by the enemy. That should have

been the end of him but, strangely, it wasn't and years later – the world now firmly in the grips of the demonic horde – he awakes in an abandoned warehouse stripped of his memory and rebuilt as a walking weapon. With the help of a small band of feisty survivors, Manborg must enter the ring and defeat the enemy to free all of humanity. One of the founding members of Canada's Astron-6 filmmaking collective, special effects whiz Steven Kostanski makes his feature debut with MANBORG. An ultra low-budget ode to the straight-to-video fare of the 1980s VHS explosion, MANBORG is packed to the brim with homemade special effects, a surprising amount of humor and an important reminder to its audience that "It's not about the killing, it's about family." If you like your demons lovelorn and made of latex, your chase sequences played out on hoverboards and your creature battles stop-motion animated the MANBORG is the movie for you. (Todd Brown)



Guests in Attendance

Producer Louise Vesth

Regional Premiere

# MELANCHOLIA

2011, dir. Lars von Trier, 130 min., Denmark



## BRIEF SUMMARY

The man who brought us Fantastic Fest hit *ANTICHRIST* creates a very different type of genre film – an incredibly personal science fiction story about the end of the world.

## FULL DESCRIPTION

From its opening doomsday images set to a searing Wagner score, *MELANCHOLIA* announces itself as the newest member on a list of great genre films like *LET THE RIGHT ONE IN* and *MONSTERS* that elicit an incredibly pure emotional response. Equal parts haunting and arresting, Lars von Trier's new film wrestles with the collapse of humanity. On the eve of her wedding, Justine (Kirsten Dunst) appears to have it all – a loving husband (Alexander Skarsgård), a rich brother-in-law (Kiefer Sutherland) who can be muscled into paying for anything and a top-notch job in advertising. Suffering from a thick bout of depression, Justine manages

to put all these things into a negative light, pissing away her opportunities one by one and creating a vicious cycle of sadness that could tear her world apart. Meanwhile, in the sky above her lurks an ominous planet that threatens to literally tear everyone's world apart. Three times the size of earth, *Melancholia* is rumored to have come on an orbit from behind the sun and be heading straight for us, on a crash course for total annihilation. As is the case with most rumors, there are believers and naysayers. But as Justine struggles to assuage her relationship with her sister Claire (Charlotte Gainsbourg) during what she believes are her last hours on earth, it becomes abundantly clear that, no matter what happens, everyone is in this together. Tucking away his persona as the master of controversy, von Trier presents us with a new film that's much more personal, but no less brilliant or beautiful. *MELANCHOLIA* is incredibly powerful, combining lyrical imagery with gritty, top-notch performances to make the characterizations feel as real as von Trier's imagined apocalypse does. Peppering things with a bit of humor and wit here and there, von Trier manages to keep us enthralled right up until the bitter end. (Michael Lerman)



US Premiere

# MICHAEL

2011, dir. Markus Schleiner, 96 min., Germany



## BRIEF SUMMARY

Setting the record for the darkest of character studies, Markus Schleiner's compelling and surprisingly humorous directorial debut follows five months in the lives of a pedophile and the ten-year-old boy he keeps in the basement.

## FULL DESCRIPTION

Deep within the bowels of his spotless suburban abode, Michael, a quiet and unassuming insurance salesman hides a dark secret. Outside, he lives a relatively typical, middle-class Austrian life: he ups his productivity level in the hopes of getting a promotion, drinks with the guys after work and vacations at the ski slopes. Inside his house, Michael spends time with Wolfgang, his young kidnappee who lives in a custom-built soundproof room in the basement. They share uncomfortable dinners, cleaning duties and forced holiday gift giving. It seems as if life could continue like this

forever, until a series of unexpected events begins to make it harder for Michael to keep his secret safe. Wisely sticking to the "only show what you need to see" rule of filmmaking, director Schleiner (a former casting director for Michael Haneke) creates an unsettlingly nonjudgmental atmosphere, placing you as close as possible to experiencing the life of Michael - the mechanics and the simple details. Comprised mostly of a series of static, locked off shots (with a few choice exceptions), the film hinges heavily on the tempered creepiness of Michael Fuith's performance as the titular character. Through his droopy expression and piercing eyes, Fuith's portrayal sits perfectly on the line that defies any stereotype - the co-worker in the next cubicle who you would joke about seeming creepy but who you want to believe is completely ordinary. This, paired with the appropriately and consistently vulnerable performance from child-actor David Rauchenberger, creates a very real world that eventually feels all too normal for comfort. (Michael Lerman)

# MILOCORZE: A LOVE STORY

2011, dir. Yoshimasa Ishibashi, 90 min., Japan



## BRIEF SUMMARY

This bizarro musical/variety/samurai/love story from Japan is cinematic LSD from Yoshimasa Ishibashi, the mad genius behind the Fuccon Family, and Takayuki Yamada, who plays all three male leads.

## FULL DESCRIPTION

When platinum redhead Ovreneli Vreneligare was just a little boy, he fell in love in the park. Sharing a juice box with the stunningly gorgeous Milocorze, he took her home to his cat, Verandola Gorgonzola, and made her his girlfriend until the fickle beauty abandoned him, and he covered the hole in his heart with a pot lid he found lying on the ground. This is only the beginning of his story but it's not the end of his heartbreak. MILOCORZE: A LOVE STORY is a candy-flavored anthology of hopeless l'amour, and it has many victims. Cut to Besson Kumagai, the worst and most famous

youth counselor in the world, with a ridiculous moptop 'do and a propensity towards doing the "Thriller" dance. His pro-tips include tweaking a lady's nipples on the first date. Then it's on to lovelorn swordsman Tamon, trapped in a dystopic samurai hellscape, searching for his lost soulmate in a futuristic geisha house. Milocorze herself is in neither of these stories, yet she is in all of them. She is the joke, she is the loss, she is the sadness and anger at the heart of the world. Headlined by Star Asia Rising Star Award recipient Takayuki Yamada (13 ASSASSINS) playing all three male leads, MILOCORZE is the mutant brainchild of Yoshimasa Ishibashi, best known for his insane THE FUCCON FAMILY TV sketch show. He's spent years as a wigged-out video artist and his first feature film is unlike anything we've ever shown, or perhaps ever will show again, an alternately hyper-gory and melancholic love parable featuring both an elongated, time-twisted swordfight rivaling the climax of Harakiri and a synchronized dance number that looks like Jacques Demy just topped Neil LaBute. MILOCORZE is the romantic heart on LSD therapy: everything is epic, everything is mind-bending, everything is unbearable. (New York Asian Film Festival)



## Guests in Attendance

Director Luis Estrada

## Texas Premiere



# EL NARCO

2010, dir. Luis Estrada, 145 min., Mexico



### BRIEF SUMMARY

Luis Estrada's *EL NARCO* finds pitch-black humor in a peasant's rise to power amid the drug-war-torn streets of the Mexican border.

### FULL DESCRIPTION

In 2010, Mexico celebrated 200 years of independence. Director Luis Estrada (*HEROD'S LAW*, *ÁMBAR*) celebrated the bicentennial by making *EL NARCO*, a darkly comedic gangster epic about contemporary life in Mexico. Benjamin Garcia (Damián Alcázar) is deported from America. After returning to his hometown in Mexico with no prospects, he ends up working for a local crime lord named El Cochiloco (Joaquín Cosío). Benjamin slowly transforms into El Benny, a gangster who lives on a diet of sex, dope and murder. As Benny rises in the drug hierarchy, it becomes evident that his life parallels that of his brother. And his brother's life didn't turn out so well.

*EL NARCO* is gangster epic in the style of *THE GODFATHER* and *SCARFACE*. The film follows a man from humble beginnings to the top of the criminal underworld. *EL NARCO* distinguishes itself from its predecessors in some important ways. First it operates as a dark satirical commentary on the current state of Mexican culture and politics. No topic is off-limits: gangs, drug violence, and political corruption are addressed in a bold fashion. The film also riffs heavily on the infamous Mexican narco cinema genre. The film is profuse with narcocorrido music, big shiny trucks and tough dudes dressed in fancy shirts and pointy boots. The presence of Mexican screen legend Mario Almada is further evidence of how far the filmmakers are willing to go in their quest for authenticity and irony. *EL NARCO* was highly controversial upon its initial release and was banned in many Mexican states. The controversy did not prevent the film from receiving critical accolades, though. It took away nine honors at the 2011 Ariel Awards, including Best Picture. Damián Alcázar also received a Best Actor award. (Rodney Perkins)

PRESENTED IN PARTNERSHIP WITH CINE LAS AMERICAS

## Guests in Attendance

Actors Huub Smit and  
Wesley van Gaalen

US Premiere

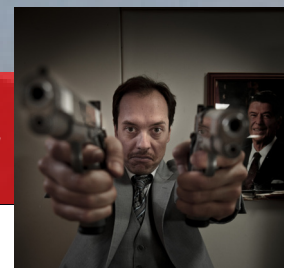


## NEW KIDS TURBO

2011, dir. Steffen Haars and Flip van der Kuil, 87 min., Netherlands

### Plays with COP HARD

2011, dir. Charles C. Custer, 30 min., Australia, Hard cop. Tough cop. Detective Larry Hard is more cop than an old doughnut next to a dead hooker.



### BRIEF SUMMARY

Gutter comedy escalates to ludicrous extremes in the Dutch smash hit that will leave you gasping for air. The mullets are magnificent, as are the moustaches.

### FULL DESCRIPTION

Rikkert, Barrie, Richard, Robbie and Gerrie have fabulous mullets and manlier-than-manly moustaches. They do not, however, have jobs. All of this – hair, more hair, and unemployment – is largely because they are idiots. And not just idiots, but idiots in classic late '80s style, fueled by big hair, fast cars and loud music. Theirs would be unremarkable lives if not for a fateful decision made after being cut off of welfare. If the government won't give them free money, they simply won't pay for anything. Cue the most incompetent, small-minded crime spree ever concocted, and one that somehow lands the group status as national folk heroes. Clearly

this cannot stand. The government must take action. Unfortunately, the government is even worse at governing than these criminals are at crime. Welcome to the world of NEW KIDS TURBO, the first big screen foray from the creators behind a popular Dutch sketch comedy show. Taking sketch comedy to feature length can be a difficult affair but these guys defy the odds by bringing just enough humanity to their characters while displaying a jaw-dropping commitment to their own bad taste. The most aggressively – and hysterically – stupid movie in Dutch history, NEW KIDS TURBO was the country's runaway smash hit of 2010. This film about stupid people behaving stupidly defied expectations on such a grand scale that it drew nearly double the total box office take of all Dutch films combined in the year 2000. There are NEW KIDS TURBO fast food selections throughout The Netherlands. There are NEW KIDS TURBO branded fireworks. Stupid gutter comedy has seldom been funnier or – ironically – smarter than this. (Todd Brown)



## Guests in Attendance

Director Adrián García Bogliano  
Producer Andrea Quiroz Hernandez

## World Premiere

# PENUMBRA

2011, dir. Adrián García Bogliano and Ramiro García Bogliano, 85 min., Argentina

## Plays with SUFFER

2011, dir. Kimani Ray Smith, 18 min., Canada. A professional fighter risks his life to save a beautiful stranger in Hell's kitchen.



## BRIEF SUMMARY

A beautiful young woman is trapped in her apartment with a nervous realtor and an expanding cast of unsettling characters in the latest from the director of COLD SWEAT.

## FULL DESCRIPTION

Marga, it must be said, is kind of a bitch. She didn't become a high-powered lawyer by shying away from conflict or being reserved about her opinions. Which would be fine in most cases, but not when she's an upper class woman in a rough and tumble Argentinean neighborhood...and her opinions mostly revolve around how much she fucking hates Argentina. Marga is not making any friends, and her list of full-scale enemies is getting longer by the minute. At the top of that list – at least initially – is her realtor. Marga has inherited an apartment that she's looking to rent out and her realtor is very, very late. Her next business appointment – the business that requires

her to be in this godforsaken country – is coming up very soon. She is not pleased. When he finally does turn up, his flustered demeanor does nothing to put him in Marga's good books, though his promise of a wealthy client interested in the property certainly perks up her ears. He's an odd man, but for some quick cash, maybe she can overlook that. But what's this talk of an impending eclipse? Writer-director Adrián García Bogliano created quite a splash at SXSW 2011 with his feature film COLD SWEAT (SUDOR FRIO) and now the talented young Argentine returns to Austin for the world premiere of PENUMBRA, a handsome slow burner of a picture. Spanish star Cristina Bondo (Argento's DO YOU LIKE HITCHCOCK?) gives a tour de force performance as Marga while Bogliano slowly crafts an atmosphere of unease and dread that builds to a bloody, anything-goes crescendo. Garcia is clearly a director on the rise and this is his most accomplished film to date. (Todd Brown)



## Guests in Attendance

Director Kapel Furman

## North American Premiere



# PÓLVORA NEGRA

2011, dir. Kapel Furman, 89 min., Brazil



### BRIEF SUMMARY

A man is hunted down and left for dead. Years later he returns, hired as a hitman by the same criminals who gunned him down. They are in for a surprise.

### FULL DESCRIPTION

When Carlos hunts down his mistress who has run away, he brutally murders her and shoots her brother in the head leaving him for dead. Years later, the brother returns, minus an eye, but somehow miraculously alive. He now goes by the name Castilho and has been hired as a hitman to help deal with an inheritance squabble caused by the death of Carlos. Carlos was a bit of a crime kingpin in the small Brazilian town of Piedade. Now his son Merino runs things, but a new judge will soon give a ruling on the estate Carlos left behind and the illegitimate daughter he had with his former mistress may cause problems. Everyone in the town seems

to bear a subtly different grudge against someone else, all connected by blood or money. In the end, however, there is far more blood than money on the streets of Piedade. Although shot on a budget in rural Brazil, first-time director Kapel Furman creates a rich landscape of gritty bars, sweaty cafes and dusty plazas. The scenery matches well to the screenplay, inspired no doubt by the criss-cross revenge plots of classic Spaghetti Westerns. Also akin to the Spaghettis, the world of PÓLVORA NEGRA is peppered with eccentric supporting characters who lend both depth as well as a welcome dash of comic relief. Beef punching cooks, obsessive-compulsive restaurant owners, and fruit-fancying mercenaries all circle the main action in the periphery, adding small doses of humor in between the mayhem. Furman's leg up on this indie production is his long history in stunts and special effects. The production team from POLVORA NEGRA seemingly smash up every cart, van, window and stick of furniture in the town and load up enough squibs to make Sam Peckinpah proud. (Luke Mullen)



Regional Premiere

# RABIES

2011, dir. Aharon Keshales and Navot Papushado, 90 min., Israel



## BRIEF SUMMARY

For two cops, a ranger, four teens, and a pair of sibling runaways, it was supposed to be just a walk in the park. They chose the wrong park.

## FULL DESCRIPTION

A brother and sister, Ofer and Tali, run away from home in the dead of night. As they enter the forest near their former home, Tali falls into a trap set by a homicidal maniac. As Ofer goes to get help, he comes across a group of young people. Unfortunately, the two teen girls with said group have already run afoul of a corrupt police officer who is now out for revenge. Meanwhile, a park ranger witnesses a man carrying a body through the forest, a dog is murdered, oh and large areas of the woods are littered with abandoned landmines. Basically, just a bad day to go to the park. A country that has long been silent in the genre filmmaking world, Israel

gives us an astonishing horror film that examines the violence inherent in each and every human being. We do have a serial killer in the woods, but rather than opt for the conventional and assigning him the role of the solitary evil in the woods, Rabies suggests a larger, more insidious threat lurking just below the surface. There is something else in these woods, something invisible that possesses just as much of a menace as one psychopath. Rabies is an extraordinary tale of intertwining stories. There are elements that play out like cautionary tales, and yet most of the events and encounters are the results of utter chance. The characters in this film are united by their one shared fatal error: entering these woods on this day. This in conjunction with the story device involving the landmines seems an interesting commentary on the random, but continuous violence inextricable for Israel's history. Rabies uses familiar, but well-articulated, horror tropes to exorcise some of the demons of Israel's national identity. (Brian Salisbury)

US Premiere



## RETREAT

2011, dir. Carl Tibbetts, 90 min., United Kingdom



### BRIEF SUMMARY

Martin and Kate's much needed getaway would be perfect except for power issues... and the guy covered in blood that unexpectedly stumbles onto their lawn.

### FULL DESCRIPTION

Martin (Cillian Murphy) and Kate (Thandie Newton) don't screw around. When tragedy befalls them they don't just isolate themselves in a cabin in the mountains, or take off for a distant country for an escape. Oh no, these two hightail it to a remote cottage. On an island. Completely by themselves. The only means of contact with the boat captain on the mainland who can come pick them up is a CB radio held together with duct tape and luck. It would seem like exactly what is needed after the trauma their marriage has suffered except for a generator that dies and the arrival of an unannounced guest- a young man named Jack (Jamie Bell) who stumbles towards the

house bloodied and packing heat. They take him in and Jack soon reveals some disturbing information that is going to keep them trapped inside together for the foreseeable future. Of course the fun in a film like RETREAT is in the revelation of the threat and the subsequent suspense when trust becomes an issue. These films live and die by their ability to engage audiences in the characters and their situations and this one certainly delivers. All the actors here are top notch, Murphy and Newton being especially in top form as more is revealed by what they don't say to each other at times than what they do. First time director Carl Tibbetts keeps things moving at a rapid pace leaving little room for stress relief as the tension escalates and the script has more than just a few wicked surprises. Far be it from me to spoil any of the twists in RETREAT, but by the end I'm sure you will agree (as Martie and Kate would) they should have just stayed home and hired a therapist. (Brian Kelley)



US Premiere

## REVENGE: A LOVE STORY

2011, dir. Ching-Po Wong, 91 min., Hong Kong

### Plays with TWO DREAMS

2011, dir. Meredith Hama-Brown, 6 min., Canada. June and Marc sleep in a bed and dream separate dreams of their lives together. Each dream eventually becomes the other person's nightmare.



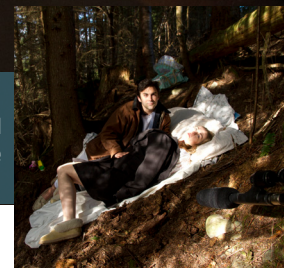
### BRIEF SUMMARY

Ching-Po Wong's ultra-violent thriller shows how far a wronged man will go to avenge a terrible crime.

### FULL DESCRIPTION

Hong Kong cinema is generally associated with martial arts, gritty crime and slapstick comedy. But a new wave of severe films has begun to surface. Ching-Po Wong's wild, ultra-violent thriller *REVENGE: A LOVE STORY* is a perfect example. A serial killer is loose. His signature crime involves dissecting pregnant women alive and dunking their husbands' faces in boiling water. A suspect named Chan Kit (Juno Mak) is soon caught. Thus begins the tale of how Chan Kit and his mentally disabled girlfriend (Japanese porn actress Sola Aoi) became involved in a series of harrowing crimes. *REVENGE: A LOVE STORY* is the second production from 852 Films, the crew behind 2010's *DREAM HOME*. Juno Mak, who

acted in both films, also wrote the story. Whereas *DREAM HOME* is a slasher tale laced with social commentary, *REVENGE: A LOVE STORY* is an entirely different beast. As is obvious from the title, this is a revenge film. What isn't so obvious is the way this love story is told. A standard linear narrative is jettisoned in favor of a more disorienting approach. The timeline is scrambled. Events appear out of order. As a result, the audience is often left guessing about important events and the motivations for the characters' actions. The pieces of the puzzle eventually settle into place, but – to its credit – it doesn't wrap up in an obvious way. In fact, the film stretches the scenario to the point of madness. Although the structure is tricky, *REVENGE: A LOVE STORY* doesn't play around when it comes to the graphic depiction of violence. The film unflinchingly rubs the audience's collective face in all sorts of ugliness. (Rodney Perkins)







## SENNENTUNTSCHI: CURSE OF THE ALPS

2011, dir. Michael Steiner, 110 min., Switzerland



### BRIEF SUMMARY

The residents of a small village in the Swiss Alps start to distrust their local police officer after he decides to shelter a mysterious young woman who arrived directly after the death of a priest.

### FULL DESCRIPTION

*There is an old Alpine legend about a group of herdsmen. They are so lonely that, in a drunken stupor, they decide to fashion a woman for themselves out of stick and straw and rags. But the Devil sees their actions and desires and takes pity on them, breathing life into the rag doll creating a Sennentuntschi, a beautiful woman who will cook and clean and take care of the men. But when they use her to satisfy their wanton lust, she takes brutal and grisly vengeance. A mother and her daughter are gathering mushrooms in the forest outside a small village in the Swiss Alps, when the young girl comes*

across a cluster of mushrooms. Bending down to pick one, she pulls back human bones and sees a man laughing at the top of a ravine. He runs off before her mother can get there, and once the police arrive, she picks the man's picture out of a stack of missing persons. The only problem is that the man, named Albert, disappeared in 1975 but, according to the girl, he doesn't seem to have aged at all. Could the girl have seen a ghost? We then jump back to 1975 to learn the story of how Albert came to disappear. After a priest is found hanging from the church rafters, a young woman suddenly appears in the village. Sebastian Reusch, the village's lone police officer, takes the woman in and tries to help her. But she seems unable to speak and communication proves difficult. When Reusch goes to find Albert and his guardian Erwin, he finds the cabin deserted, with no trace of either man. As Reusch digs deeper trying to discover the woman's identity, the villagers grow increasingly wary of her. (Luke Mullen)



## Guests in Attendance

Director Jaume Balagueró

## World Premiere

# SLEEP TIGHT

2011, dir. Jaume Balagueró, 102 min., Spain



### BRIEF SUMMARY

The location is familiar (a vertical shaft Barcelona apartment building) but the story is markedly different in Jaume Balagueró's (REC; REC 2) latest solo feature. Lonely doorman Cesar must do whatever is necessary to keep the neighbors from uncovering his dark, disturbing obsession for his favorite resident Clara.

### FULL DESCRIPTION

Fantastic Fest favorite Jaume Balagueró (writer and co-director, REC and REC 2) returns this year with his latest solo feature, SLEEP TIGHT, a markedly different slow-building pot-boiler. Cesar (Malamadre from the kick-ass CELL 111) works as a doorman in a Barcelona residential complex (the director clearly has something of a fetish for the vertical shafts found in Barcelona apartment buildings). Observing his daily routine, you can see

that Cesar is not a particularly happy man. Life is dull and repetitive and offers no real hope for him to break out of his daily grind. However, he does seem to have one daily highlight; a small ray of sunshine in the form of one resident Clara. He always has her morning newspaper ready, takes care of her small household maintenance and is met by her bright smile as she passes by at the beginning and end of each day. We gradually recognize a sinister side to Cesar. Perhaps his appreciation of Clara borders on unhealthy, dark obsession. As his behavior descends, other residents begin to suspect that something may not be quite right. Cesar must do whatever must be done to keep his plans intact. In SLEEP TIGHT, Balagueró has crafted a masterful Hitchcockian thriller with notes of delicious black humor. This is the work of a mature storyteller, and we look forward to every yarn he ever wants to spin. (Tim League)



US Premiere

## SLEEPLESS NIGHT

2011, dir. Frédéric Jardin, 98 min., France



### BRIEF SUMMARY

Dirty cops use police intelligence to rob drug dealers as a moonlighting venture, but when they are identified by one of their marks, the drug kingpin mobilizes a serious payback.

### FULL DESCRIPTION

Two criminals strike surgically, quickly blockading a car to extract a black bag full of drugs from the trunk. All goes perfectly according to plan until one of the couriers makes a break for it, escaping the scene after catching a glimpse of one of the perpetrators. The next shot opens with our two attackers on duty at the police station. Apparently a cops wages aren't enough to make ends meet, and Vincent and Yilmaz have devised a scheme to utilize police intelligence reports to target and then rob from Paris's drug kingpin. Unfortunately now the Godfather knows the score. He wants his gigantic bag of coke back, or Vincent's son will

be killed. All this action is briskly set in place in the first 10 minutes of the film, leaving the remaining 80 minutes for Frédéric Jardin to set up a thoroughly riveting edge-of-your-seat game of cat and mouse. Drug Lord Jose Marciano keeps Vincent's son hostage deep within the recesses of his labyrinthine nightclub. All Vincent needs to do is arrive at the club, return the drugs intact and he can leave with his son. It seems simple enough, but also trolling this nightclub are cops from the drug investigation squad who are investigating Vincent's robbery; the owners of the drugs who are beginning to suspect Marciano is ripping them off; and Vincent's partners in crime who aren't wild about his plan to give back their share of the loot, regardless of his son's eminent danger. Surround that already confusing cast of characters with some 2000 or more party kids, packed to the gills, dancing and partying to a heady, undulating non-stop house beat. All Vincent wants to do is get in and get out, but simplicity is not part of the agenda. His Sleepless Night consists of heart-pounding chases followed by brutal exchanges of fisticuffs followed by panicked improvisation...and then press repeat. (Tim League)



US Premiere



## SMUGGLER

2011, dir. Katsuhito ISHII, 115 min., Japan



### BRIEF SUMMARY

Ultra-stylish gangster comedy from the director of *FUNKY FOREST* and *THE TASTE OF TEA* pits a failed actor against a lethal assassin.

### FULL DESCRIPTION

Following a six year foray into seriousness following his international cult hit *FUNKY FOREST: THE FIRST CONTACT*, director Katsuhito Ishii is back where he belongs with *SMUGGLER*: Bringing the crazy to the masses. Based on the popular manga by Shohei Manabe *SMUGGLER* tells the story of Kinuta, a failed actor forced to do odd jobs for the underworld to pay off a debt to a fashion conscious loan shark. What sort of jobs? Transportation, mostly. Late night transportation and disposal of dead bodies. It's mindless work for the most part, but dangerous not only because it puts them in the path of the police but also of those who made the bodies dead in the

first place. Cue the arrival of uber-killer *Vertebrae*, brought to magnetic life by Japanese mega star Masanobu Ando (*SUKIYAKI WESTERN DJANGO*, *BATTLE ROYALE*). The stone cold killer moves faster than the eye can follow, felling his targets effortlessly with his whirling nunchuks. When *Vertebrae* and Kinuta cross paths it cannot possibly end well. Jam packed with colorful characters and stylish ultra-violence *SMUGGLER* gets Ishii back to doing what he does best: Capturing chaos in the most entertaining way possible. Ishii is the patron saint of the brash and bold, a director as comfortable at the helm of anime projects – he is responsible for the animated sequences in Quentin Tarantino's *KILL BILL* – as he is with live action, and a director who loves to employ the exaggerated physics of animation in his live action work. With *SMUGGLER* Ishii sets himself one simple goal, to entertain, and he succeeds in grand style. (Todd Brown)

US Premiere



## SNOWMAN'S LAND

2011, dir. Tomasz Thomson, 95 min., Germany

### Plays with TUNE FOR TWO

2011, dir. Gunnar A K Jarvstad, 3 min., Sweden. An execution takes an unexpected turn...



### BRIEF SUMMARY

An over-the-hill, barely competent hit man accepts an assignment in the remote snow-covered wilderness to handle a job that may be his last.

### FULL DESCRIPTION

Walter (Jürgen Rissmann) is an assassin on the decline. He's getting older and losing what little touch he ever had. After bungling a job, Walter gets a chance at redemption. He's sent to knock off dangerously crazy gangster Berger (Reiner Schöne) who lives deep in the snow-covered forests of the Carpathian Mountains. On the way to Berger's home, which looks like the Overlook Hotel from *THE SHINING*, Walter meets his assigned partner Mickey (Thomas Wodianska). Mickey is a loose cannon whose taste for sex, drugs and violence jeopardizes Walter's last shot at saving himself. *SNOWMAN'S LAND*, Thomson's second film, is a fresh take on the type

of edgy crime cinema associated with the likes of Coen Brothers and Quentin Tarantino. Though the film doesn't hide its influences, it has a distinctly European style and outlook. Its icy world is populated with an array of eccentrics, losers and weirdos. Instead of painting the characters in black-and-white moral terms, Thomson goes for a queasy balance of sympathy and contempt. For example, Walter is a schlub who is put in an untenable situation. It's easy to feel sorry for him despite the fact that he's a contract killer out to murder in cold blood. The same is true for nearly all the characters. Characters who start off irredeemable show flashes of humanity, while the stable rock-solid types prove to have a batshit crazy side. The moral greyness that defines the characters also extends to the humor, which is as vicious as it is absurd. (Rodney Perkins)





US Premiere

# SNOWTOWN

2011, dir. Justin Kurzel, 120 min., Australia



## BRIEF SUMMARY

Based on true events, SNOWTOWN gives a brutally realistic peek into the life and crimes of John Bunting, a serial killer with a penchant for torture who terrorized suburban Southern Australia.

## FULL DESCRIPTION

Shortly after being sexually assaulted by two separate men in his household, the young and impressionable Jamie meets John Bunting, a charming and charismatic makeshift father figure who cleverly installs himself into the lives of Jamie's family with a promise to "take care" of their problems. It's not long before the two of them form a special bond, one that isn't void of dark suspicions. Soon, Bunting's violent tendencies begin to surface and Jamie sinks deeper and deeper into a masochistic, homophobic world of murder and torture, one that will lead him through the morally ambiguous

corners of the human soul and straight to becoming an accomplice in some of most gruesome crimes in Australia's history. SNOWTOWN might be the most authentic true crime flick of the past decade. Boasting his strong desire to show these horrific events as realistically as possible, first-time director Justin Kurzel does not shy away from the details. Much like Bunting himself, the film revels in the acts of killing, forcing the audience to confront the truth behind these crimes in an unforgettably rough and honest manner. The title itself refers to an area about 90 miles outside Adelaide that garners an unfairly unsafe reputation because it's where Bunting dumped barrels containing the desecrated bodies of his victims – a detail that reminds us that many things in Kurzel's film are not what they appear. Though the atmosphere might be bleak, the performances are rich and alive. Filled with a pitch perfect level of drained color cinematography to accentuate the landscape, SNOWTOWN is a different kind of thriller, one that creeps under your skin. (Michael Lerman)

## Guests in Attendance

Director Jaime Osorio Marquez

World Premiere

# THE SQUAD

2010, dir. Jaime Osorio Marquez, 107 min., Colombia

## Plays with COST OF LIVING

2011, dir. BenDavid Grabinski, 8 min., United States. Silas (Brandon Routh) and Jerry (Bret Harrison) work for an unusual corporation. One day things go wrong... Scary things.



### BRIEF SUMMARY

A feuding special ops unit is tasked to uncover the mystery of what happened at a desolate military base in this tense and claustrophobic South American thriller.

### FULL DESCRIPTION

In the foggy mountains of Colombia, nine soldiers trudge through muddy terrain in search of an outpost that they believe has been invaded by guerrillas. As they approach their target, one of them is brutally injured, forcing them to prematurely enter the base instead of waiting for backup. Once inside, they're greeted by a pile of dead bodies and a series of ritualistic markings meant to ward off the devil. After discovering a lone, traumatized survivor and a cryptic event log, the men wait, sifting through their own differences with each other. Trapped, confused, and cut off from the outside world, they begin to feel the strain of isolation closing in around

them. They'll grasp at anything to resolve what happened there...and what is going to happen to them. First time director Jaime Osorio Marquez is already a master of storytelling. From the first frames of the film, the characters are in turmoil, engaging in terse, heated snippets of interaction that allow the exposition of their emotional baggage to come out in slow enough drips to keep the audience guessing. Utilizing carefully chosen, confining medium shots, Marquez and his cinematographer Alejandro Moreno build the most suffocating atmosphere since DAS BOOT, one where even the vastest openings are filled with the thick fog of the cloud cover. For most of the movie, neither the characters nor the viewer can see more than a yard in front of their faces, reinforcing the sense of impending doom and keeping you on the edge of your seat. Featuring a stellar ensemble cast and a searing, pervasive score that builds uneasiness in the pit of your stomach from the first note, THE SQUAD reminds us that the most real of demons are on the inside. (Michael Lerman)





Texas Premiere



## THE STOKER

2010, dir. Aleksey Balabanov, 87 min., Russia

### Plays with PROFILE

2011, dir. Timo Pierre Rositski, 7 min., Germany. Caro is approached by Thomas. She has no idea about the surprises the encounter will bring.



### BRIEF SUMMARY

Genius storyteller and two-time Fantastic Fest veteran, Aleksey Balabanov (CARGO 200 and MORPHIA) delivers his unique blend of bloody crime drama by way of the darkest recesses of the Russian human condition.

### FULL DESCRIPTION

The work of Russian director Aleksey Balabanov has become a constant at Fantastic Fest. The reason is simple. Balabanov's films —CARGO 200 and MORPHIA— provide a window into the ugliest aspects of humanity with skill and morbid wit. THE STOKER (KOCHEGAR) continues his fine tradition of nihilistic feel-bad cinema. A shell-shocked Afghanistan war hero named Ivan Kochegar (Mikhail Skryabin) spends his days stoking the fire in a giant coal furnace. When he isn't tending the flames, he keeps busy with other activities: he works on a historical novel, his adult daughter Sasha (Aida

Tumutova) comes to visit, local kids come to gaze at the flames. Gangsters, including a former Army sergeant (Aleksandr Mosin) and a sniper known as Bison (Yuri Matveyev), even drop by to add special kindling to the fire. THE STOKER, which is set against the backdrop of Russia's transition from a command economy, presents a series of interlocking stories that revolve around the life of Ivan. Russia is presented as a cut-throat environment where only the strongest survive. War vets whose specialized skills are no longer needed by the government find new opportunities with the mafia. A world of opportunity is opened up for the younger generation yet the path to prosperity is paved with jealousy and greed. The lives of the characters eventually intersect in an ironic —and brutal— fashion. (Rodney Perkins)



North American  
Premiere



## SUMMERLAND

2010, dir. Grímur Hákonarson, 85 min., Iceland

### Plays with THE DUNGEON MASTER

2011, dir. Rider Strong and Shiloh Strong, 14 min., United States. After discovering they were both fantasy geeks as kids, Shane and Cooper decide to spend a night playing Dungeons & Dragons.



### BRIEF SUMMARY

Oscar and Lara have an entirely normal family other than the fact that Oscar runs a haunted house in their basement and Lara speaks with elves.

### FULL DESCRIPTION

Spiritual forces both real and imagined govern the lives of Oscar and Lara. Oscar is a small time tour guide obsessed with the macabre, poaching guests from the bigger players at the airport and bringing them to the elaborate haunted house he has created in the basement of their family home. But Lara? Lara is a true believer, a woman gifted with a second sight that allows her to speak with the dead and host séances for a small but fervent local community who wish to communicate with the recently deceased, with those who have passed to Summerland. Their home life is odd but good on the whole. Good, that is, until outside pressures begin

to wear the family down. Their teenage daughter takes up with a new boyfriend, a militant anarchist who runs a website devoted to debunking all things spiritual. Lara is an obvious target. And Oscar? Well, Oscar has plenty of passion but very little financial sense and the business is failing utterly. If he doesn't come up with some quick cash, the entire family will be out on the street. Financial salvation comes in the form of a foreign art collector who wants to buy the 'Elf Stone' in the family's back yard, the same stone that Lara believes supplies her powers. Will the cure for Oscar's financial woes be worse than the disease? Internationally known for directing dark thrillers JAR CITY and A LITTLE TRIP TO HEAVEN, Iceland's Baltasar Kormakur steps into the producer's role for SUMMERLAND. A fable about family and the magic of the everyday, SUMMERLAND draws on Icelandic myth and folklore to create a totally unique family drama. (Todd Brown)





US Premiere



## TAKE SHELTER

2011, dir. Jeff Nichols, 120 min., United States



### BRIEF SUMMARY

Curtis LaForche is having apocalyptic nightmares which progressively get worse, blending reality with the dream world. As paranoia starts to take a toll, he decides to build a living quarters underground, risking his job security, marriage, and friends.

### FULL DESCRIPTION

TAKE SHELTER questions dreams, faith, and trust, and challenges paranoia, fear, and anxiety. Curtis LaForche (Michael Shannon) is living a fairly good life. He has a roof over his head, a good job as a crew chief for a sand mining company, a loving wife named Samantha (Jessica Chastain), and an adorable young daughter named Hannah (Tova Stewart). The only hiccup in their road is Hannah's disability — she has recently become deaf and needs a cochlear implant; Curtis' health insurance at his new job hasn't

kicked in just yet. When we first meet Curtis, he's having strange dreams. They start with a wicked storm where the rain resembles motor oil, bad things happen, and LaForche wakes up screaming from real physical pain. Each dream gets progressively worse. Are they predicting the end of the world? Appearing so undeniably real, Curtis starts to confuse real life with the dream world. As paranoia starts to take a toll, he decides to build a living quarters underground, risking his job security, marriage, and friends. TAKE SHELTER stars Michael Shannon, a great and underrated actor. One thing that makes him so effective is those sad, creepy eyes — he's proven to the world that you don't need a pretty face and all the right moves to have talent. Along with Lars von Trier's MELANCHOLIA, TAKE SHELTER shows that you don't need to heavily rely on CGI to make a good story about the apocalypse. There is (limited) CGI in the film, but it's only there to give our story a little push. Writer/director (and Austin filmmaker!) Jeff Nichols flawlessly balances those effects with the most powerful way possible - human emotion. TAKE SHELTER is equally beautiful and haunting and when it takes refuge at Fantastic Fest this year, make sure you don't miss it. (Chase Whale)

US Premiere



## TWO EYES STARING

2010, dir. Elbert Van Strien, 112 min., Belgium



### BRIEF SUMMARY

9-year-old Lisa loves her father but has always felt disconnected from her mother. When the family moves from Holland to Belgium, Lisa makes a new friend who will dig up long buried secrets.

### FULL DESCRIPTION

9-year-old Lisa has always thought that her mother, Christine, looked at her like she was someone else. As a result, Lisa feels disconnected from her mother, but is very close to her father, Paul. When her maternal grandmother dies leaving the family a huge old house, Lisa and her parents move from Holland to Belgium. The house was Christine's childhood home, but she had a falling out with her mother and hasn't been back in years. Moving to a new location can be a very traumatic experience for a nine year old girl. Lisa is lonely, bored and frankly a little bit put out (particularly

with her mother) for putting her through the move. To ease the isolation, Lisa creates an imaginary friend to keep her company and join her on her explorations of the large, old house. Her parents aren't terrifically concerned about this development. Lisa has always had an active imagination and actually left an old imaginary friend back in Holland. When her invisible friend starts to explain secrets about her mother's childhood and her previously unmentioned twin sister, however, the fabric starts to unravel in this small family unit. Tensions increase, Lisa's behavior becomes erratic and potentially dangerous, and nuances are unearthed about Christine's childhood secrets that cast them in a very sinister light. TWO EYES STARING steadily creates a creepy, unsettling atmosphere as it builds towards a tense climax. Young actress Isabelle Stokkel gives a great performance in the difficult role of Lisa. The film is well paced and beautifully shot, and handles the horror elements quite masterfully. A fantastic slow-build horror, TWO EYES STARING delivers plenty of chills and unexpected thrills. And we're not the only ones who think so. Charlize Theron has already personally optioned the film for an English language remake. (Luke Mullen)



## Guests in Attendance

Director Shinji Imaoka

Texas Premiere



# UNDERWATER LOVE

2011, dir. Shinji Imaoka, 87 min., Japan

## Plays with WATER LILIES IN BLOOM

2010, dir. Emil Stang Lund, 15 min., Norway. The suspended synchronized swimming guru Labanosov entices overweight women to join him in his mission to prove Isaac Newton wrong at the Championships.



### BRIEF SUMMARY

The simple life of a fish factory worker gets turned upside-down when she falls in love with a legendary Japanese creature in this kinky, musical romp of a pink film lensed by the legendary Christopher Doyle and directed by Fantastic Fest veteran Shinji Imaoka (UNCLE'S PARADISE).

### FULL DESCRIPTION

Everything in Asuka's life was going according to plan. Content with her job in the fish factory, she spends her nights making preparations for her upcoming marriage to her boss, Taki. That is until one day when she spots a mysterious creature emerging from a lake near work. Asuka quickly realizes that it is Aoki, an old school friend of hers who drowned at the age of 17 and has been reincarnated as a kappa – a scaly, reptilian watersprite found in Japanese folklore. Playfully riffing on the kappa mythology,

UNDERWATER LOVE is not your typical romantic comedy. Director Shinji Imaoka, a Fantastic Fest alum (UNCLE'S PARADISE, 2007) and one of the legendary Seven Lucky Gods of Pink, turns the popular Japanese softcore genre on its head. Employing everything from musical numbers by the French-German group Stereo Total, unforgettable sumo wrestling and necrophilia sequences and slapstick hijinks worthy of a British farce, Imaoka culls together an inventive cinematic experience that is as silly as it is sensual. Shot by world-class cinematographer Christopher Doyle, the man responsible for much of the iconic imagery of the Wong Kar-Wai films, UNDERWATER LOVE brings a level of visual ingenuity to pornographic cinema. Reveling in the absurdity of kappa-human copulation, Imaoka presents us with some outrageous sex scenes involving aquatically enhanced genitalia that are sure to illicit a strong audience response. Raunchy, hilarious and at times just downright wrong, UNDERWATER LOVE is one naughty good time you won't want to miss out on. (Michael Lerman)

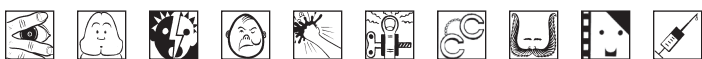
## Guests in Attendance

Director Andy Fetscher

US Premiere

# URBAN EXPLORER

2011, dir. Andy Fetscher, 100 min., Germany



## BRIEF SUMMARY

Four 20-somethings hire a guide to escort them through a network of tunnels underneath Berlin. Things start to spiral out of control when a member of the group breaks a leg.

## FULL DESCRIPTION

Four 20-somethings sign up for an underground tour through a network of old tunnels underneath Berlin. They meet their guide at a club in Berlin where they all exchange fake names just in case the police get involved; this underground exploration isn't exactly legal. Through a door in the basement of the club they set off, eager to explore a place few have seen. They soon realize, however, they are not alone in the tunnels. Shortly after embarking, they encounter a pair of neo-Nazi skinheads who are using the tunnels for god-knows-what sort of nefarious activities. No one is hurt in the encounter, but the experience reinforces the potentially dangerous

situation they have all put themselves in. Not just are they in a physically dangerous, decaying location but, the spectre of Nazism, the unspoken shame of the city that is figuratively and in this case literally buried in each shot. Subterranean Berlin is the perfect backdrop for such a story. The city is still partially in ruins from the war and all of the incredible underground bunkers in the film are real. Director Andy Fetscher was even arrested and put in jail for breaking in and continuing to shoot without permit or permission. The third act, however, really kicks into gear when Klaus Stiglmeier first enters and then owns every scene he is in until credits roll. When the adventurers are at their lowest, too lost, confused and helpless to go on, a strange old man comes to their rescue. He guides them to safe shelter, feeds them, bandages a wound and notifies the authorities to guide them to civilization. All seems well at first, but there are rumblings that this stranger may not, in fact, be their savior. We've seen quite a few "young people go exploring in an abandoned what-not" movies in the past. URBAN EXPLORER transcends the genre with the triple threat of incredible locations, a tour-de-force performance by Klaus Stiglmeier and a director who knows how to keenly build tension. (Luke Mullen)



Regional Premiere

# THE YELLOW SEA

2011, dir. Hong-jin Na, 157 min., Korea



## BRIEF SUMMARY

The director and stars of THE CHASER team up for an action packed crime epic featuring the most knife and hatchet combat you are likely to see this year.

## FULL DESCRIPTION

At Fantastic Fest 2008, Hong-jin Na blew audiences away with his incredibly assured debut feature, THE CHASER. For his sophomore film THE YELLOW SEA, Na has reassembled his two leads from THE CHASER and crafted a hyper-violent, border crossing crime epic sure to become another audience favorite. Gu-nam (Ha Jung-woo) is a cab driver in Yanji City, a Chinese region between North Korea and Russia dominated mostly by Joseonjok, Chinese citizens of Korean ancestry. After going into extreme debt with shady types who smuggle his wife into Korea to work, Gu-nam fears his wife has left him in Yanji for good when he hasn't heard from her

for six months. The opportunity for him to pay off all liabilities comes in the form of an offer from Myung-ga (Kim Yun-seok), a powerful crime boss to whom Gu-nam owes many mahjong gambling losses. Myung-ga offers to smuggle Gu-nam into Korea where he will kill someone for him. Gu-nam accepts but gets far more than he bargained for when his plans go off the rails. He must then struggle to maintain balance in an increasingly chaotic series of events and find the time to track down his wife. THE YELLOW SEA unravels organically, Na taking time to follow Gu-nam in his confusion as he loses track of shifting loyalties. The world he finds himself caught up in, though, is extremely volatile and he soon finds himself on the giving and receiving end of many sharp objects. Featuring enough chaotic knife antics, stress-inducing hatchet acrobatics, extended chases and car crashes to fill five movies, THE YELLOW SEA is a the kind of dark, violent crime epic we have come to expect from Korea and a film that firmly establishes Na Hong-jin as a major force in Korean cinema. (Brian Kelley)



## Guests in Attendance

Director Patrik Syversen  
Producers Kjetil Omberg,  
Terje Stromstad  
Actor Stig Frode Henriksen

## US Premiere



# YOU SAID WHAT?

2011, dir. Patrik Syversen and Nini Bull Robsahm, 107 min., Norway



## BRIEF SUMMARY

The producers of DEAD SNOW re-imagine Takashi Miike's AUDITION as a rom-com and make Peter Stormare ride a paper mâché dragon shrieking that he is the King of Darkness.

## FULL DESCRIPTION

Glenn has a problem. Arriving home early on his anniversary hoping to surprise his girlfriend with flowers he does exactly that. The problem is he also surprises the naked man whose nipples she has just covered with whipped cream. So now Glenn is sad. Luckily Glenn has a trio of very good friends. Good film-loving friends who offer Glenn a couch to sleep on and a plan to get him back on his feet. Back in the saddle, as it were. They shall organize an audition for a film that does not exist and they shall invite only women, women who will be told Glenn is a movie director to push them down the path to admiration and love. The problem, of course, comes

when Glenn actually meets a woman he likes in one of the auditions and - desperate - to see her again offers her a part in a movie which does not actually exist, thereby forcing Glenn and his friends to actually make a movie or be exposed. Cue a comedy of errors that eventually leads to Peter Stormare standing on the back of a homemade papier-mâché dragon shrieking "I am the King of Darkness!" If the opening of this film sounds familiar, that's because it should. Because YOU SAID WHAT? is a film that very openly and explicitly lifts the premise of Takashi Miike's AUDITION and re-envisions it as a romantic comedy. It's an idea that could be disastrous in the wrong hands but brought to you by Patrik Syversen - the director of Norwegian slasher MANHUNT - and the producing team behind Nazi zombie comedy DEAD SNOW, YOU SAID WHAT? proves to be a charmer - a picture made by geeks for geeks that gets all the little details right. (Todd Brown)



## Guests in Attendance

Director Adam Wingard  
Producer Keith Calder  
Actors Barbara Crampton, Ti West,  
AJ Bowen

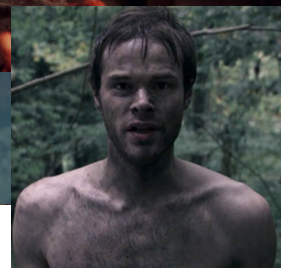
US Premiere

# YOU'RE NEXT

2011, dir. Adam Wingard, 95 min., United States

## Plays with ALL MEN ARE CALLED ROBERT

2010, dir. Marc-Henri Boulter, 6 min., France. A naked, terribly bruised man is running through the woods. He stops suddenly. Who is this mysterious woman calling for help? And why are men trying to shoot him?



## BRIEF SUMMARY

From the team behind the Fantastic Fest award-winning film *A HORRIBLE WAY TO DIE*, *YOU'RE NEXT* traps a family inside a secluded mansion in the middle of nowhere. Outside the home is a group of animal-masked killers who take a stab at making sure none of them leave alive.

## FULL DESCRIPTION

Last year, director Adam Wingard put actor AJ Bowen through hell in the 2011 Fantastic Fest award-winning film, *A HORRIBLE WAY TO DIE*. This year, Wingard's back to continue the tradition in the new bloodbath, *YOU'RE NEXT*. Written by *A HORRIBLE WAY TO DIE* scribe Simon Barrett, *YOU'RE NEXT* stars Bowen (*HOUSE OF THE DEVIL*, *HATCHET II*), along with Barbara Crampton (*RE-ANIMATOR*), Joe Swanberg (director of Sundance 2011's *UNCLE KENT*), Sharni Vinson (*STEP UP 3D*), Ti West (director of *HOUSE*

*OF THE DEVIL* and *THE INKEEPERS*), Amy Seimetz (*A HORRIBLE WAY TO DIE*, *TINY FURNITURE*) and Rob Moran in a family reunion gone arrow-in-the-face deadly. Off to a secluded mansion in the middle of nowhere, Crispian (Bowen) brings new girlfriend Erin (Vinson) to meet his brothers and parents for a nice weekend getaway. What he doesn't know is that there's a small group of animal-masked killers outside who want to take a stab at making sure none of the guests leave alive. One very crucial thing the killers didn't have on their research checklist was Erin's unnatural instinct for survival. Chaos ensues and body parts fly. It's easy to compare *YOU'RE NEXT* to *THE STRANGERS*, but unlike the aforementioned film, *YOU'RE NEXT* has depth to it. And lots of bloodshed. What starts out as an easy kill turns into a game of social Darwinism with every character in the film. I would avoid taking any member in your family to see this with you, especially if you've just been arguing over who drank the last Diet Coke. (Chase Whale)



## Guests in Attendance

Director Noboru Iguchi  
Special Makeup FX Supervisor  
Yoshihiro Nishimura

World Premiere



# ZOMBIE ASS

2011, dir. Noboru Iguchi, 85 min., Japan



## BRIEF SUMMARY

A mad scientist conducts experiments on alien parasites and zombies in turn. Will karate save the day, or...fart power?

## FULL DESCRIPTION

We are going to flush you! The most crap-tastic zombie movie ever to emerge from Japan's cinema sewer is finally upon us, and it's from the twisted mind of cinematic madman and legendary ass-fetishist Noboru Iguchi, creator of THE MACHINE GIRL, ROBO-GEISHA and KARATE-ROBO ZABORGAR! Given free reign by a generous, independent producer to plumb the depths of his toilet-obsessed imagination, Iguchi has created a splatter comedy guaranteed to warm the bowels of those with the stomach for it. Wracked with guilt over the suicide of her sister Ai, who was tormented by high school bullies, pretty young karate student Megumi accompanies a group of older friends on a trip into the woods: smart girl Aya, her druggie

boyfriend Tak, big-boobed model Maki, and nerdy Naoi. Things start to go badly when Maki finds a parasitical worm inside a fish they catch - and wolfs it down alive, in the hope that it'll help keep her skinny! And then.... zombies! The group is attacked by a crowd of poop-covered undead who emerge from an outhouse toilet, and seek refuge at the home of strange Dr. Tanaka and his daughter Sachi. But unbeknownst to them, Tanaka has been conducting experiments on the parasites—and the zombies!—and has another fate in mind for the five strangers from the city. What's the connection between the parasites and the undead? Featuring special effects by FF 2009-2010 guest Yoshihiro Nishimura, and some truly jaw-dropping contributions from Iguchi's genius subconscious (parasite anus-zombies?!?), ZOMBIE ASS is a heaping helping of bad taste that may go down rough but is guaranteed to come out smooth and regular. (Subway Cinema)





New 2K Digital  
Restoration

## HOUSE BY THE CEMETERY

1981, dir. Lucio Fulci, 87 min., Italy

### BRIEF SUMMARY

Lucio Fulci's classic Italian gore rollercoaster, now presented in a full digital restoration from Blue Underground.

### FULL DESCRIPTION

THE HOUSE BY THE CEMETERY was made during Lucio Fulci's most productive period, a three year run of grisly mayhem that redefined the concept of the gore film. If you're looking for a tasteful movie with three-dimensional characters and a well-reasoned, multifaceted plot, for God's sake go bother someone else. Though Fulci was a highly literate man who could quote Kafka and Artaud, he also understood the appeal of blood, guts, and atmosphere. THE HOUSE BY THE CEMETERY is a haunted house movie and the premise is Lovecraft by way of E.C. comics (with a side trip to the butcher shop). When a New York family moves into a suitably creepy New England mansion, strange things begin to happen. There are ghostly children, rabid bats and the diabolical marks of the house's former inhabitant, the evil Dr. Freudstein. Before long, the blood is flowing like a crisp summer Chianti. (Lars Nilsen)

*Special thanks to Blue Underground for making this screening of the restored version of THE HOUSE BY THE CEMETERY possible.*



New 2K Digital  
Restoration

## ZOMBIE

1979, dir. Lucio Fulci, 92 min., Italy

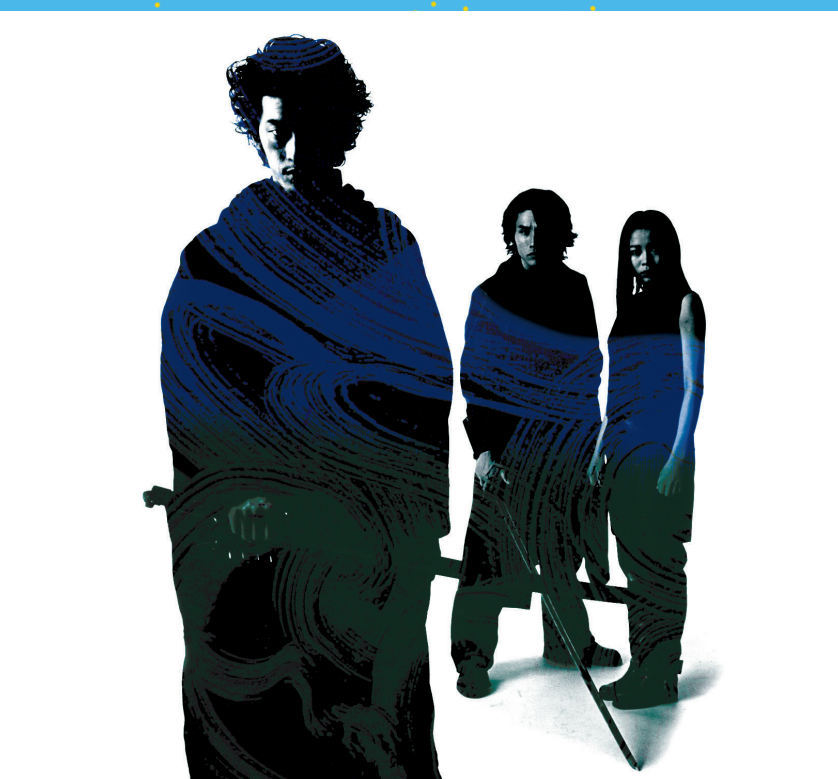
### BRIEF SUMMARY

Lucio Fulci's extreme masterpiece of post-Romero corpse mania is back in a gorgeous digital restoration.

### FULL DESCRIPTION

As George Romero's '70s zombie craze dug in stateside, filmmaker Lucio Fulci was the rabid, raging Italian that brought European flesh-eating to the forefront. His semi-intelligent, unstoppable, no-rules throat-rippers made the American undead look about as threatening as a bag of oatmeal. In this, his purest triumph of gratuitous violence, mankind goes face-to-rotted-face with the corpse contingent's inevitable world domination. The survivors escape to a remote island, where a sweat shop scientist is bent on coming up with any means to exterminate the creatures that are devouring civilization. In addition to being one of the prime examples of its genre and spawning countless imitations (including a few by Fulci himself), ZOMBIE features two of the most unforgettable moments in reanimated horror: the Ultimate Shark VS. Zombie Death Match, and the Splintered Wood VS. Eyeball Challenge. Guess who wins that one? (Lars Nilsen)

*Special thanks to Blue Underground for making this screening of the restored version of ZOMBIE possible.*



## VERSUS

2001, dir. Ryuhei Kitamura, 119 min., Japan

The 10th anniversary screening of the yakuza vs. zombies action classic that cracked open Japan's indie film business like a can of cheap beer.

## DOUBLE FEATURE WITH SPECIAL GUESTS IN ATTENDANCE: YUDAI YAMAGUCHI and TAK SAKAGUCHI

Making their first trip to Fantastic Fest, the powerhouse filmmaking team of writer / director Yudai Yamaguchi and actor / director / action choreographer Tak Sakaguchi are bringin' the action, with a pair of films stretching from their first splatter-packed collaboration to their latest nuclear-powered blast of yakuza mayhem - are you man enough to handle them both? Ten years ago, Tak and Yudai began their long collaboration with what is now a classic of the indie Japanese action / horror world: Ryuhei Kitamura's *VERSUS*, which starred Tak and was written by Yudai (who also served as second unit director). Since then, they've become veterans of the Japanese genre cinema scene, working together (*BATTLEFIELD BASEBALL*, *CROMARTIE HIGH SCHOOL*) as well as separately (Tak's *YOROI: SAMURAI ZOMBIE*, Yudai's *TAMAMI: THE BABY'S CURSE*). Together with genre label Sushi Typhoon, Tak and Yudai have delivered their best film to date, the explosive, adult comic book adaptation *YAKUZA WEAPON*, which also features special effects by wizard of gore Yoshihiro Nishimura and an unforgettable appearance by Fantastic Fest pole dancing veteran Cay Izumi. Join them for both films, as well as for this year's Japan Night Karaoke Party.

*Presented by Sushi Typhoon and their new North American distributor, WellGo USA*

## YAKUZA WEAPON

2011, dir. Tak Sakaguchi and Yudai Yamaguchi, 106 min., Japan

Ten years after starring in *VERSUS*, former street fighter-turned actor/director Tak Sakaguchi is back with this mondo trasho flick about a yakuza with a machine gun arm and a rocket launcher leg.



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Dr. Ishiguro is ATR Fellow and Professor of Osaka University. The geminoid has been developed in ATR Hiroshi Ishiguro Laboratory.



### BEDTIME FOR TIMMY

2010, dir. Thomas Nicol and Becky Griesheimer, 3 min., United States  
Night falls, shadows creep out, and the time has come for little Timmy to go to bed. But can he brave the ominous gaze of his closet door?



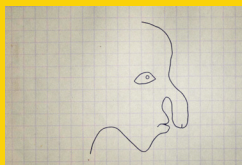
### BLACK DOLL

2011, dir. Sofia Carrillo, 8 min., Mexico  
Two sisters share their life imprisoned in a strange place. The mundane routine, along with their curiosity, will cause them to break their boundaries.



### CREATE

2011, dir. Dan MacKenzie, 2 min., United States  
A young mad scientist sets out to create a pet monster within the parallel worlds of an imaginary laboratory and the reality of the boy's bedroom.



### DICKFACE

2011, dir. Eric Vogel and Thomas Seeborg Torjussen, 2 min., Norway  
Portrait of the artist as a young man...if he had no hands and a dick for a nose.



### THE HOLY CHICKEN OF LIFE AND MUSIC

2010, dir. Nomint, 3 min., Greece  
The magnificent Holy Chicken is worshiped and exploited in this tale of love and regret, art and science, life and music.



### INNER CITY

2011, dir. Alain Fournier, 8 min., Canada  
In a lonely city, a young boy has only pigeons for company. When he spies a pretty neighbor, he tries all manner of inventions to catch her eye.



### LADY CRUSH

2011, dir. Hanna Sköld, 11 min., Sweden  
An absurd, associative tale about love, role-playing and the longing to be seen.



### THE LADY PARANORMA

2011, dir. Vincent Marcone, 6 min., Canada  
Estranged from the rest of the townsfolk, an eccentric lady is haunted by ghostly whispers and follows an eerie call.

# DRAWN AND QUARTERED: ANIMATED FANTASTIC FEST SHORTS



### THE LAST NORWEGIAN TROLL

2011, dir. Pjotr Sapegin, 13 min., Norway  
Three young goats decide to get rid of an old Troll who lives under a bridge. Little do they know that he is the last survivor of his species, the very last Troll of Norway.



### LAZAROV

2010, dir. Nietov, 5 min., France  
Refusing to accept the decline of the USSR, a handful of Russian scientists work secretly to resurrect the Soviet power.



### PATH OF BLOOD: DEMON AT THE CROSSROADS OF DESTINY

2011, dir. Eric Power, 4 min., United States  
A lone samurai sets his course towards the path of blood where unknown dangers and terrors await.



### SK8RZ

2011, dir. Robin Todd, 8 min., United Kingdom  
Set in a world where love exists as forward momentum, sk8rz carry each other over precarious obstacles until they crash in bitter disagreement.



### TWO FRIENDS

2010, dir. Paw Charlie Ravn, 8 min., Denmark  
Albert and his best friend Jonas are orphans. They live in the future in a harsh dystopia where the women and children are all dead and the men have begun to change.



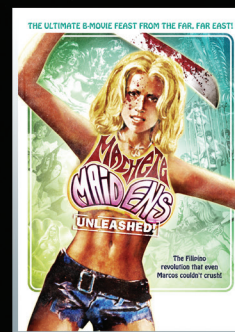
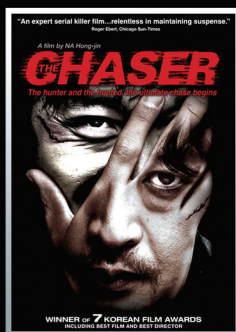
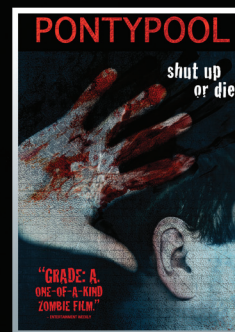
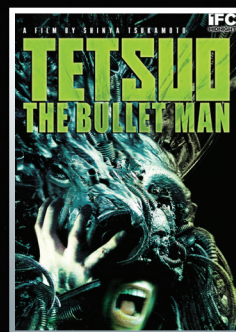
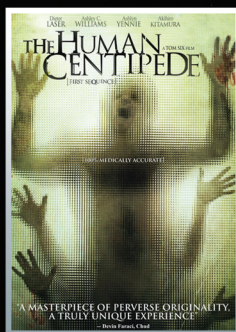
### YUICHI: THE BEGINNING OF THE END

2011, dir. Aaron Guadamuz, 9 min., United States  
After the planet is decimated, Yuichi and his dog venture into the charred landscape of cult film artifacts in search of a television tube.



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### THE COLDEST CALLER

2011, dir. Joe Tucker, 4 min., United Kingdom  
Mrs. Evans wasn't expecting any visitors today...



### COLOURBLEED

2011, dir. Peter Szewczyk, 9 min., Poland  
A young girl's fate is inextricably sealed when she crosses paths with a scheming and enigmatic old woman who harbors a dark secret.



### CTIN!

2011, dir. Cyrille Drevon, 15 min., France  
At midnight, a man wakes up at a bizarre dinner party, surrounded by strangers speaking a curious language ...



### DECAPODA SHOCK

2011, dir. Javier Chillón, 9 min., Spain  
An astronaut returns to Earth after a fatal accident on a distant planet.



### DIRTY SILVERWARE

2011, dir. Steve Daniels, 16 min., United States  
A man travels deep into the forest to stop an ancient creature from creating cursed silverware that brings unhappiness to the world.



### EXIT

2011, dir. Daniel S. Zimble, 13 min., United Kingdom  
At a countryside Christmas party, a parlor trick becomes a bewitching in which one of the guests gets his darkest desire.



### THE HUNTER AND THE SWAN DISCUSS THEIR MEETING

2010, dir. Emily Carmichael, 8 min., United States  
A Brooklyn couple has dinner with a hunter and his unusual girlfriend.



### NO REST FOR THE WICKED

2011, dir. Ryan Schiffrin, 16 min., United States  
Basil and Moebius are partners-in-crime who work for the mysterious "Collector." They pull off a daring heist during an illegal gambling party thrown by an underworld kingpin.

# FANTASTIC SHORTS







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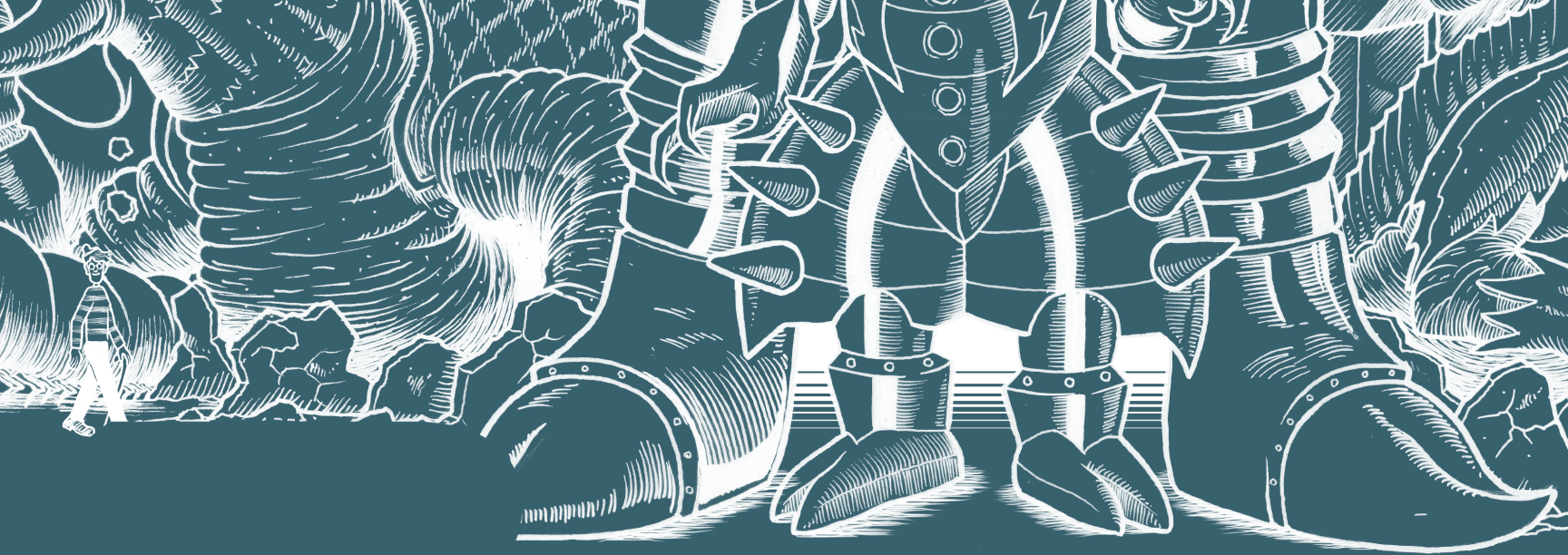


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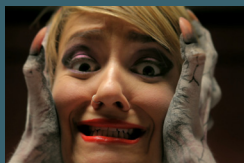
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## SHORT FUSE: SEVERE FANTASTIC FEST SHORTS



### CURTAIN

2011, dir. Dennis Widmyer, 13 min., United States

An unemployed deadbeat runs into girl trouble when he's forced to choose the lesser of two evils: the succubus haunting his bathtub or the psychotic girlfriend lying in his bedroom.



### HOW TO RID YOUR LOVER OF A NEGATIVE EMOTION CAUSED BY YOU!

2011, dir. Nadia Litz, 15 min., Canada

Sadie has found the perfect way to avoid being overwhelmed by her emotions for Dennis. So what if there is a little blood?



### THE HUMAN NATURE

2010, dir. Tore Frandsen, 3 min., Denmark

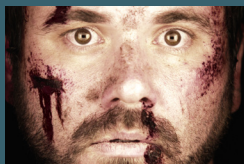
In this classic battle of man versus nature, man does not fare well.



### INCUBATOR

2011, dir. Jimmy Weber, 7 min., United States

A young man wakes up in a bathtub full of ice in a dingy motel room only to discover his problems have just begun. You've heard the urban legend. This is worse.



### NO WAY OUT

2011, dir. Aaron Morgan, 8 min., United States

Isolated in a place where twisted creatures torment him from the dark, a man tries to find an escape. But there may be no way out.



### A RIVER IN THE WOODS

2011, dir. Christian Sparkes, 12 min., Canada

A group of children befriend a monster they meet while playing in the woods.



### THANK YOU, JESUS!

2010, dir. Free, 6 min., United States

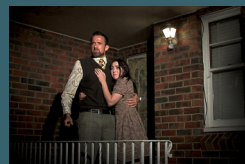
Young lovers are cruelly used by malevolent creatures who live within the woods. A bloody supernatural battle ensues, pitting a dead man against his killer.



### THE UNLIVING

2010, dir. Hugo Lijia, 28 min., Sweden

Thirty years after a zombie outbreak, people have started taming the creatures and using them as a cheap work force.



### VILE BEAST

2011, dir. William Crooks, 4 min., Australia

Luke and Susan are enjoying a nice, boring evening at home until they are interrupted by a vile and implacable monster.





# STICK YOUR FINGER IN IT

The Highball. Saturday 9/24. Noon – 6pm.





**FANTASTIC  
ARCADE**

## SPECIAL EVENTS

### Developer Commentary

Hear direct from the creator as they play their game live on the screen at the Highball. Games include BIT PILOT, DYAD, FARAWAY, FEZ, JESUS VS. DINOSAURS, LOST MARS, OCTODAD, OWLBOY, SKULLS OF THE SHOGUN, THEY BLEED PIXELS and VIKINGS ON TRAMPOLINES.

### PlayStation® Network Opening Day Happy Hour

Join us from 5-7pm on Thursday, September 22nd for a Happy Hour presented by PlayStation® Network. Upcoming 2012 release STARHAWK will be playable in a tournament, with prizes provided by Sony.

### PlayStation® Network Developer Panel

Game creators speak about working in and out of the gaming industry. Panelists include Queasy Games (SOUND SHAPES), thatgamecompany (JOURNEY, FLOWER, FLOW, CLOUD), Q-Games (PIXEL JUNK) to name a few.

### Storytelling and Development in Videogames & Film

Feature film writers and writers of the game STARHAWK will discuss storytelling and development in videogames and crossing over with film.

### High School Yearbook Awkward Photos

Local contestants share their old high school awkward photos – nerds are winners in our eyes.

### Happy Hours

Each day will have a happy hour at the Highball, and a tournament on a different independent game each day, including BIT PILOT, JESUS VS DINOSAURS, SUPER CRATE BOX and VIKINGS ON TRAMPOLINES.



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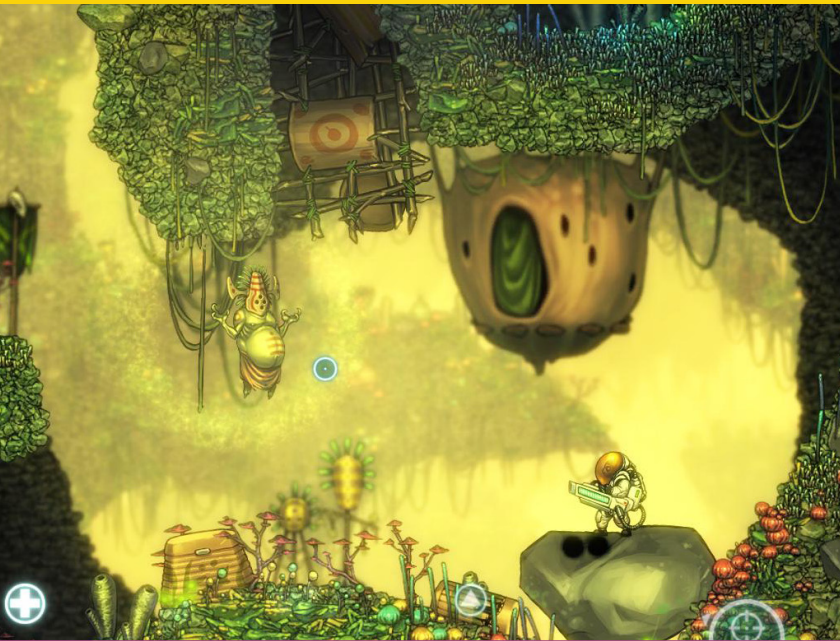


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### SUMMARY

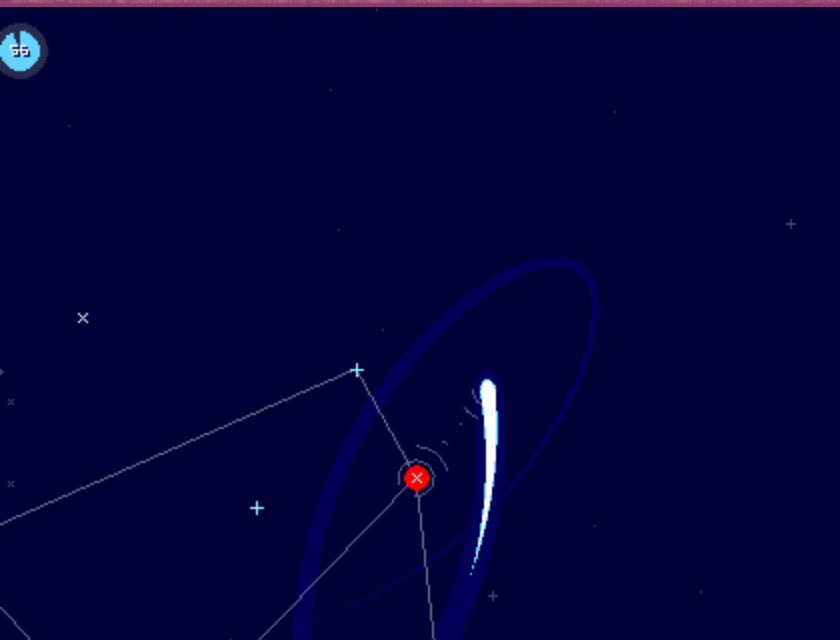
As an intrepid space traveler, your ship has crash landed on a mysterious alien planet. You must navigate through the perilous environment and fight off blood-thirsty creatures to save your crewmates and escape with your lives! Combining control elements of first person shooters and innovative physics based combat, CAPSIZED emphasizes action without giving up the smart problem solving of classic platform games.

### DEVELOPER BIO

Alientrap is a game developer based in Saskatoon, Saskatchewan. The studio started as an online open source group of developers in 2002 with the production of the freeware game NEXUIZ, but has since turned into an indie development studio with CAPSIZED, being developed solely by the programming and artist pair Lee Vermeulen and Jesse McGibney.

## CAPSIZED

dev. Alientrap, Canada



### SUMMARY

FARAWAY is a one-button game with a universe generated during play based on your actions, and a simple set of rules and scoring system finely balanced to adapt to different playing styles, resulting in an infinitely re-playable game that always maintains its sense of exploration. Like Steph Thirion's first game ELISS, FARAWAY is set in a bizarre and lonely outer space, and was 100% created - design, coding, music and sound - by one person. All its graphics are drawn by code, resulting in a rare, personal sensory experience.

### DEVELOPER BIO

Steph Thirion is a musician converted to graphic designer converted to programmer converted to game designer. Prior to FARAWAY, he created ELISS for the iPhone.

## FARAWAY

dev. Little--Eyes, United States



### SUMMARY

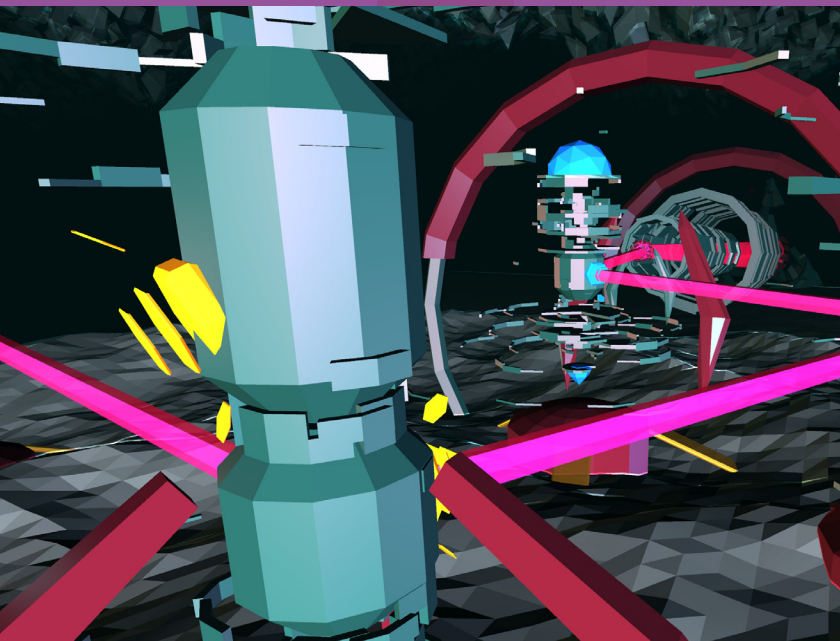
Gomez is a 2D creature living in a 2D world. Or is he? When the existence of a mysterious 3rd dimension is revealed to him, Gomez is sent out on a journey that will take him to the very end of time and space. Use your ability to navigate 3D structures from 4 distinct classic 2D perspectives. Explore a serene and beautiful open-ended world full of secrets, puzzles and hidden treasures. Unearth the mysteries of the past and discover the truth about reality and perception. Change your perspective and look at the world in a different way.

### DEVELOPER BIO

Worldwide leader in the field of polytronics, The Polytron Corporation is a name you can trust for all your electronic computer entertainment needs.

## FEZ

dev. Polytron, Canada



### SUMMARY

FRACT is a first person adventure game for Windows & Mac much in the vein of the MYST titles, but with an electro twist. The player is let loose into an abstract world built on sound and structures inspired by electronic music. It's left to the player to explore the environment to find clues to resurrect and revive the long-forgotten machinery of this musical world, in order to unlock its inner workings.

### DEVELOPER BIO

Phosfiend Systems is a newly established indie game studio based in Montreal, Canada, led by Richard E Flanagan.

## FRACT

dev. Phosfiend Systems, Canada



**SUMMARY**

JESUS VS. DINOSAURS is a two player party game, in which players — as God and Darwin — assemble cars from Dinosaur and Jesus parts.

**DEVELOPER BIO**

Martin, the son of a carpenter, is the mind behind the notorious one-button dungeon crawler GLORG. Petri, the bearded man with a weakness for sandals, is responsible for such games as CRAYON PHYSICS and 4 MINUTES AND 33 SECONDS OF UNIQUENESS.

## JESUS VS. DINOSAURS

dev. Petri Purho and Martin Jönasson, Sweden/Finland

**SUMMARY**

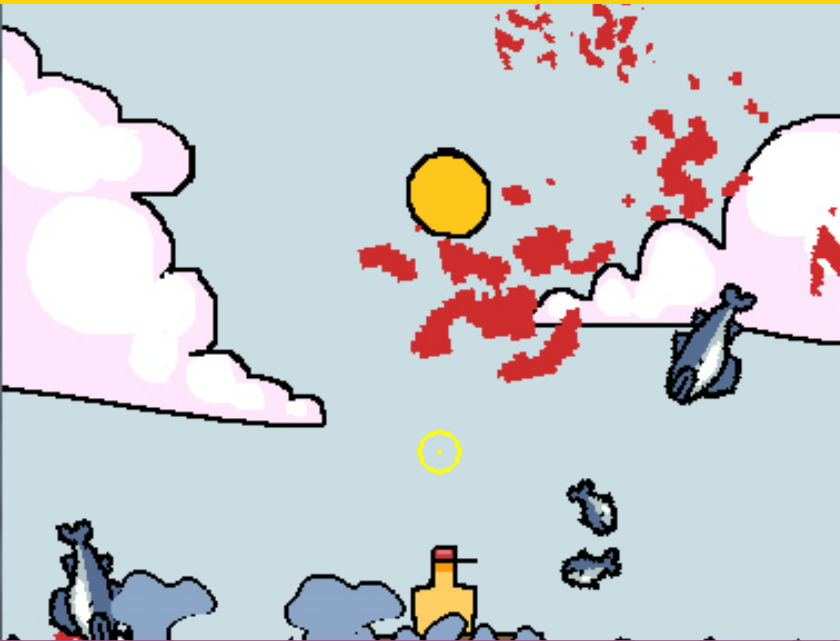
OCTODAD is a third person adventure game about destruction, deception, and fatherhood. The player controls Octodad, a dapper octopus masquerading as a human, as he goes about a day of his life. His existence is a constant struggle, as he must master mundane tasks with his unwieldy boneless tentacles while simultaneously keeping his cephalopodan nature a secret from his human family.

**DEVELOPER BIO**

Octodad was created by a student team at DePaul University's College of Computing & Digital Media in Chicago. Nine of the original members have now gone on to form the indie game studio Young Horses to create OCTODAD 2.

## OCTODAD

dev. Team Octodad, United States

**SUMMARY**

RADICAL FISHING is an accurate simulation of traditional fishing as Gramps always described it. In great detail, he would describe the calm of sitting amidst the soothing waves. He would tell of his casting technique, of luring and hooking dozens of fish, and of flinging them in the air and shooting them with his rocket launcher.

**DEVELOPER BIO**

Vlambeer is a Dutch independent game studio consisting of Rami Ismail & Jan Willem Nijman, known for SUPER CRATE BOX, LUFTRAUSER and SERIOUS SAM: THE RANDOM ENCOUNTER.

# RADICAL FISHING

dev. Vlambeer, Netherlands

**SUMMARY**

A new take on turn based strategy stripped of as much clunk and menu as possible, making it feel almost like a turn-based RTS. With an arcade vibe throughout, SKULLS OF THE SHOGUN is a game that appeals to the strategy game crowd as well as more action-centric gamers. With chess-like strategy elements, the intense action and quick planning of football, and a unique eye-catching art style, SKULLS OF THE SHOGUN is looking to recreate the best memories of the multiplayer 16-bit days, along with a fantastic 10-hour story campaign!

**DEVELOPER BIO**

Haunted Temple Studios is a new independent games studio founded by industry veteran Jake Kazdal. In addition to producer Paul Schreiber, Kazdal's former EA Los Angeles teammates Borut Pfeifer and Ben Vance handle engineering and design from Los Angeles, while Kazdal handles art, direction, and lead design in Seattle.

# SKULLS OF THE SHOGUN

dev. Haunted Temple Studios, United States





# BANKER'S DOZEN

dev. David Mershon, United States



# BIT PILOT

dev. Zach Gage, United States



# DEEP SEA

dev. Robin Arnott (WRAUGHK), United States

## SUMMARY

Based on the forgotten occult writings of a Nobel prize winning economist, BANKER'S DOZEN is a game about time traveling financiers.

## DEVELOPER BIO

David Mershon has considered himself to be the Western hemisphere's premier author of amateur video games for as long as he can remember. His work draws inspiration from the essential humanist themes of obsolete science, speculative television and æconomic humour.

## SUMMARY

BIT PILOT is a tough as nails retro asteroid dodger with music by Sabrepulse and the most precise controls you've ever touched.

## DEVELOPER BIO

Zach Gage is a designer, programmer, educator, and conceptual artist from New York City. He has exhibited internationally at venues like the Venice Biennale and the Giant Robot/Scion Space in Los Angeles.

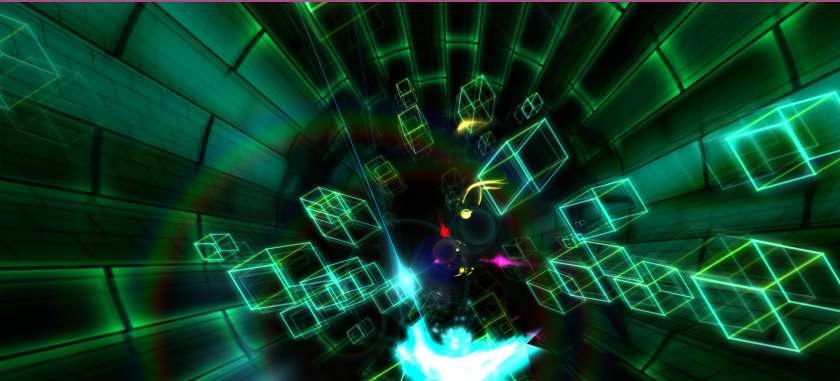


## SUMMARY

In this audio-only game, players don a mask that obscures their vision and takes over their hearing, plunging them into a world of blackness occupied only by the sound of their own breathing and the rumbles made by unseen terrors.

## DEVELOPER BIO

When not developing interactive experiments like DEEP SEA, Robin Arnott is an audio designer for games at his studio WRAUGHK in Austin, TX. He has a beard and funny hair.

**SUMMARY**

Rather than having the traditional mechanics of break and accelerate, you must navigate an infinite tube by interacting with enemies for speed. This creates a dynamic where your only obstacles are also your only source of speed.

**DEVELOPER BIO**

]] Games is a one-man indie game studio in Toronto, Canada headed by Shawn McGrath. DYAD is a design collaboration with Pekko Koskinen and a music collaboration with David Kanaga and Jason DeGroot (6955).

**DYAD**

dev. ]] Games, Canada

**SUMMARY**

HOHOKUM is a 2D action adventure game for one player pitched as "Nokia Snake meets Oskar Schindler". The aim is to provide the player with a wide range of experiences, from arcade-action, to ambient, toy-like puzzles, as the player explores an initially alien world.

**DEVELOPER BIO**

HOHOKUM is a collaboration between London-based independent developer Honeyslug, and designer and artist Richard Hogg.

**HOHOKUM**

dev. Honeyslug and Richard Hogg, United Kingdom

**SUMMARY**

Rescue your sun and homeworld from the malevolent shadow virus in this animated side-scroller adventure.

**DEVELOPER BIO**

Michel Gagné has lent his talent to several animation companies, such as Don Bluth Studios, Warner Bros., Disney/Pixar and Nickelodeon. Joe Olson is currently the CEO of FXVille, Inc. (a premier special FX outsourcing firm) and Fuelcell Games, Joe has over 16 shipped titles and 14 years of experience in the games industry.

**INSANELY TWISTED SHADOW PLANET**

dev. Shadow Planet Productions (Fuelcell Games / Gagne International), United States





## LOST MARS

dev. Tiger Style, United States

### SUMMARY

An action-gardening adventure where you cultivate an alien ecosystem and research mysterious lifeforms.

### DEVELOPER BIO

Tiger Style is the creative team behind SPIDER: THE SECRET OF BRYCE MANOR, the IGF Best Mobile Game of 2009. Founded in 2008 by industry veterans Randy Smith and David Kalina, Tiger Style is a fully distributed, fully independent collective of game designers, artists, and musicians.



### SUMMARY

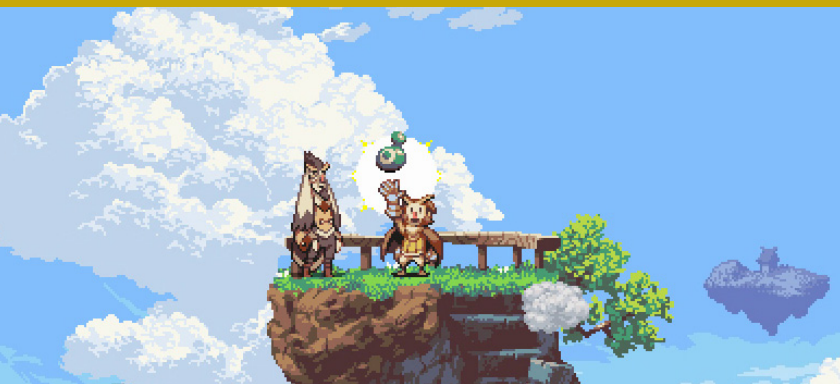
Murder Dog is on trial in the Hague for crimes against humanity! Decide the correct outcome for the story of this brutal pooch and execute it with murderous efficiency!

### DEVELOPER BIO

Stephen Thecatamites is known for many things... He is known for his prowess... For cunning... He is a central bourgeoisie within the European sphere... He makes videogames... That this brutal guy should even be described is a desperate condition... He lives in Dublin, Ireland...

## MURDER DOG IV: TRIAL OF THE MURDER DOG

dev. Stephen "thecatamites" Gill Murphy, Ireland



### SUMMARY

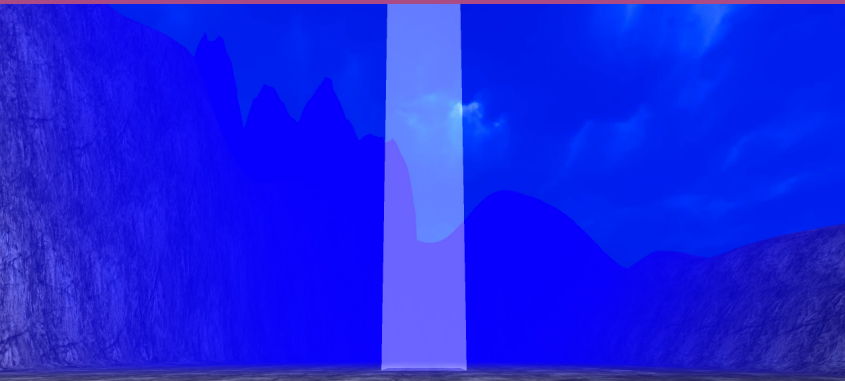
OWLBOY is a vertical, platform adventure game, where you play Otus, a young owl who sets out on an adventure when his village is attacked by sky pirates.

### DEVELOPER BIO

D-Pad Studio is an independent game company, striving to create new, creative concepts and experiences. We are based out of Norway with members in Canada and Texas as well. OWLBOY is our first title, following closely with VIKINGS ON TRAMPOLINES.

## OWLBOY

dev. D-Pad Studio, Norway



## SALOME

dev. Stephen Lavelle, United Kingdom



## SUPER CRATE BOX

dev. Vlambeer, Netherlands



## SUPERBROTHERS: SWORD & SWORCERY EP

dev. Superbrothers Inc. + Jim Guthrie + Capy, Canada

### SUMMARY

Get to the exit to finish a level.

### DEVELOPER BIO

Born in the west of Ireland in 1985. Studied mathematics in Trinity College Dublin. Living in Cambridge UK, part of a community of independent games developers there, subsisting on benefactions.

### SUMMARY

Grab your baseball cap and loosen your pants, it's time to fight endless hordes of enemies and collect every weapon crate you can. Prepare for an arcade delight with refreshing game mechanics, retro art and a terribly hip chiptune soundtrack.

### DEVELOPER BIO

Vlambeer is a Dutch independent game studio consisting of Rami Ismail & Jan Willem Nijman, known for RADICAL FISHING, LUFTRAUSER and SERIOUS SAM: THE RANDOM ENCOUNTER.



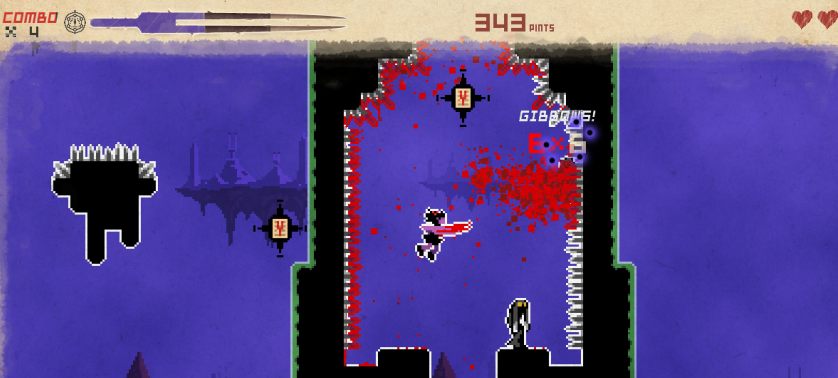
### SUMMARY

Traverse a mythic little realm, use a sword to do battle, evoke sworcery to solve mystical musical mysteries and help a wandering warrior monk complete her woeful errand.

### DEVELOPER BIO

Superbrothers Inc. is an ambiguously pluralized art & design organization. Jim Guthrie is a beloved composer & bona fide rock star. Capy is an award-winning independent video game studio. S:S&S EP is an unusually collaborative project created in Toronto, Canada.





## THEY BLEED PIXELS

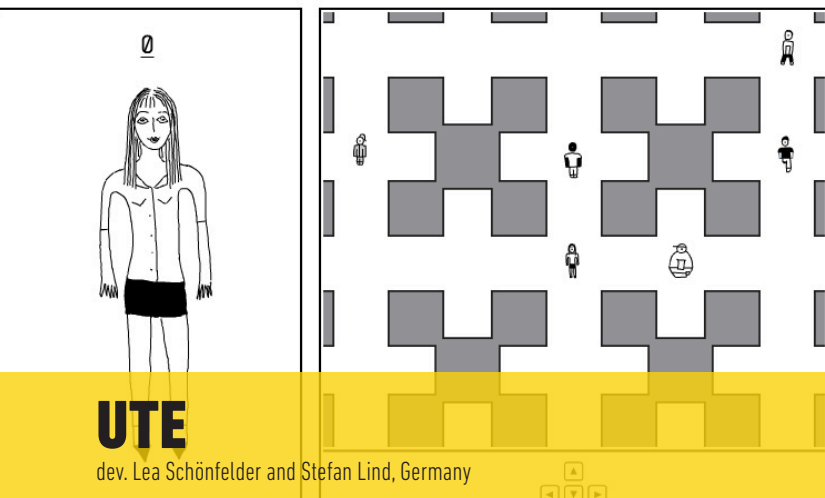
dev. Spooky Squid Games Inc., Canada

### SUMMARY

A fast-paced, gothic lo-fi, platforming beat'em up that drips, gushes, and flows.

### DEVELOPER BIO

Spooky Squid Games was founded in 2008 by pixel artist and game designer Miguel Sternberg. He was shortly joined by Andriy Pilkiw who brought his programming prowess and ability to curse in Ukrainian. Their previous games include NIGHT OF THE CEPHALOPODS, a game critically praised for its groundbreaking interactive narrative technique.



## UTE

dev. Lea Schönfelder and Stefan Lind, Germany

### SUMMARY

Ute has to have sex as much as she can before getting married.

### DEVELOPER BIO

Lea Schönfelder was born in 1985 in Heidenheim/Germany. She studied Visual Communication at the School of Art and Design Kassel with focus on Animated Film, Illustration, and New Media.



## VIKINGS ON TRAMPOLINES

dev. D-Pad Studio, Norway

### SUMMARY

Trampolines! What better weapon for invasion?!

### DEVELOPER BIO

D-Pad Studio was formed in 2010, with OWLBOY being their first title scheduled for release late 2011. VIKINGS ON TRAMPOLINES is D-Pad Studio's second official title in development, incorporating D-Pad's Norse heritage!



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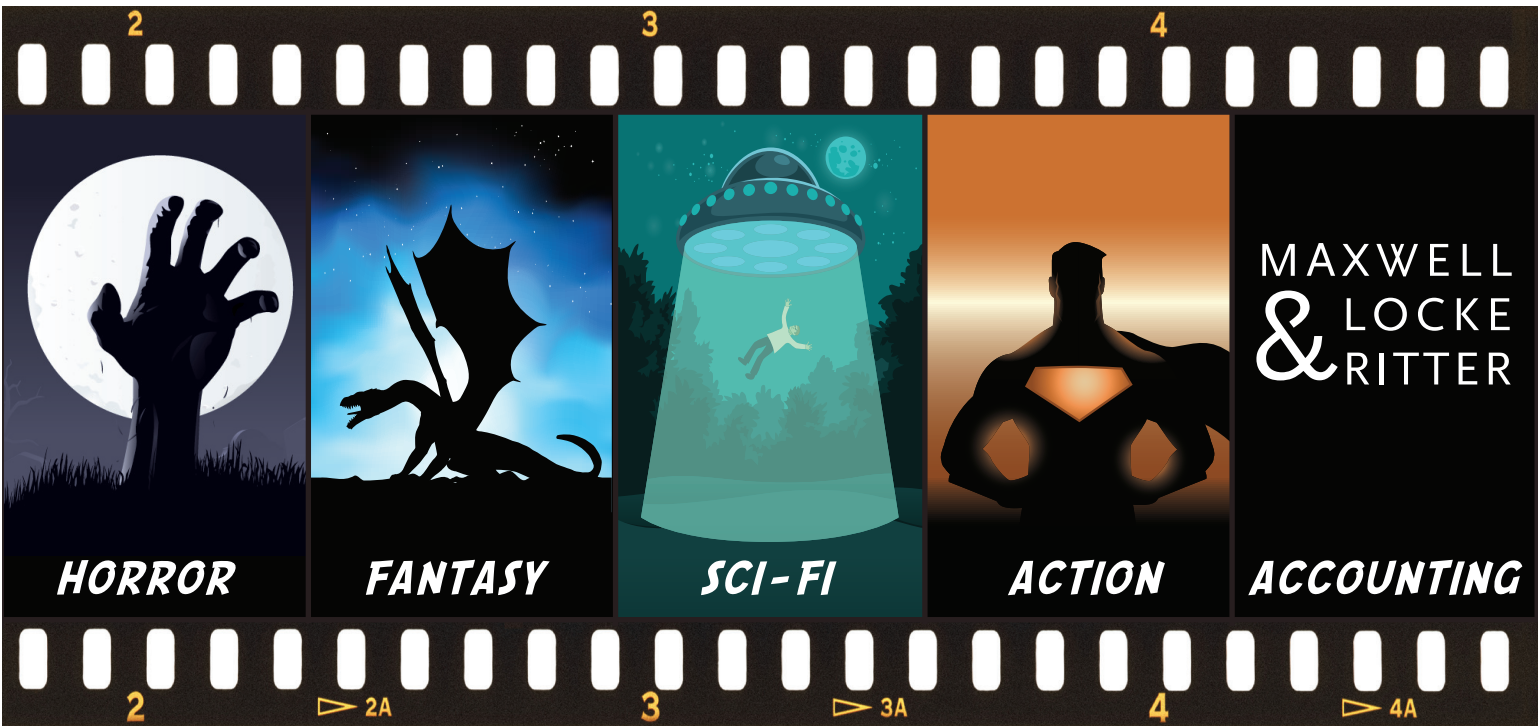




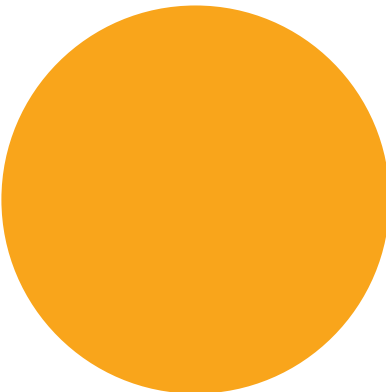
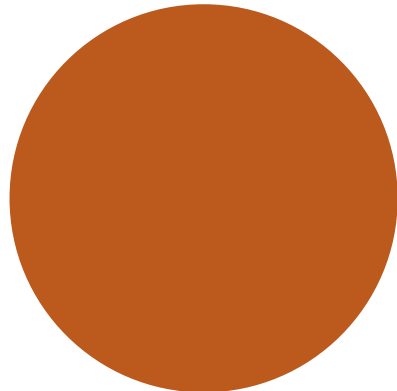
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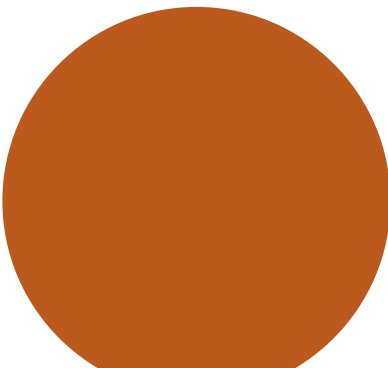


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